SASKATCHEWAN RECORDING INDUSTRY ASSOCIATION

Music and Sound Recording Industry
Sector Partnerships Program
Final Report, July 2003

Professional Development Strategy
Development of Online Training Modules

Delivered to
Department of Learning
Government of Saskatchewan

July, 2003

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Executive Summary

Introduction:

The Saskatchewan Recording Industry Association (SRIA) is a non-profit, member based association that represents the music and sound recording sector in Saskatchewan. This sector is comprised of close to 3000 people who are employed or self employed as musicians, songwriters, sound engineers, managers, agents, publicists, studio owners, producers, etc.

Acting as a conduit of information to our members, SRIA provides them with direct links from other music industry associations across Canada and internationally. SRIA contributes to the efforts made by lobby groups on a national level, and are working towards the continued economic growth of our industry as changes in technology bring new methods of distribution and delivery of our recorded products.

In the early 1990's, the federal government undertook a major study of the cultural industries in Canada, focused on training and human resource issues. This study was done by Human Resource Development Canada (HRDC), and produced reports on the cultural industries as a whole, as well as on the various sub-sectors, including "music and sound recording".

As a result of this study, it was determined that a strategy should be developed. Two people from the industry were contracted to write "Proposal for a National Professional Development Strategy" in 1995. That document suggested there should be three phases to the strategy:

Phase One: Conduct an audit of all training that currently exists across Canada
Phase Two: Identify what is missing, both from a content point of view as well as from a geographical point of view. (E.g., there may be something available in Toronto, not available in Saskatchewan, etc.)
Phase Three: Create and deliver new programs to fill those gaps.

Saskatchewan Initiatives:

SECTOR PARTNERSHIPS PROGRAM PROJECT I
In January 1998, Saskatchewan Learning (formerly the Department of Post-Secondary Education and Skills Training) entered into an agreement with SRIA under the JobStart/Future Skills Sector Partnerships Program to deliver the first phase of a long-term Professional Development Strategy for the music and sound recording industry of Saskatchewan. Project activities included:

1. Analysis of existing training, educational programs and resources available in Saskatchewan and on a national level;
2. Development and implementation of an on-line database of educational and training programs, resources, opportunities and training providers;
3. Identification of gaps, both in program content and accessibility in Saskatchewan;
4. Identification of potential resources or partnerships;
5. Development of strategies for providing training and employment opportunities, including self-employment opportunities, including opportunities for Aboriginal people; and
6. Development of sustainable sector partnership that supports a long-term human resource strategy that will evolve as technology evolves.

An audit of existing courses and a gap analysis was completed and the Canadian Music Training Database was created and launched. The following next steps were identified in order to continue implementation of the Professional Development Strategy for the music and sound recording industry of Saskatchewan:

1. Maintain and develop the Canadian Music Training Database;
2. Develop new curriculum; and
3. Deliver new training programs

SECTOR PARTHERSHIPS PROGRAM – PROJECT II :

In 2001 Saskatchewan Learning, through the Sector Partnerships Program, provided SRIA with additional funding, to assist in the implementation of the last phase of the Professional Training Strategy. This included the development, implementation and testing two (2) on-line music industry courses that would be used as prototypes to evaluate and determine the potential viability of a larger venture. The completion of these two pilot modules is crucial in the advancement of phase three of the Professional Development Strategy.

Project deliverables included:

1. Development of two courseware programs;
2. Establishment of an administration and management team including two course specialists/mentors;
3. Implementation of a six month testing period;
4. Development and implementation of a promotion and marketing strategy;
5. Development and implementation of a delivery strategy including enhanced partnerships with industry, community and corporate stakeholders, training providers and funding agencies/organizations; and
6. Explore the development of industry standards and certification process.

In November 2002, two online course modules for Tour Management were completed. The completion of these two pilot modules in crucial in the advancement of phase three of the Professional Development Strategy.

Methodology:

Planning Sessions:

Several strategic planning sessions were held to determine the technical requirements and production schedule. Key elements of the initiative were then pulled together in various stages throughout the project. These include:

- Course Material Evaluation
- Assessment and Selection
- Content Assembly
- Course Content Script Writing
- Creative Strategy and Graphic Design
- Media Elements Assembly
- Programming and Digital Production
- Support Resources

Testing of all aspects of the site were ongoing, and beta testing with outside users began in November, 2002 and completed in spring of 2003.

Administration Team:
An administrative support team, including SRIA staff, key stakeholders and outside contractors, was established to work together on this initiative. Jim Folk, who was instrumental in the completion and success of Phase 1, has continued to work on this initiative from the onset. In addition, there have been several music industry professionals who have acted as mentors and strong supporters of this project. These industry professionals are those who have worked in this field for several years in a variety of capacities and are willing to share the experiences with others.

Key Findings:
A total of 19 beta-test participants were involved in the project. The majority of feedback was positive, however, comments obtained enabled changes to be made that would provide a user-friendly site.

The development of both the delivery strategy and the marketing and promotion strategy resulted from strategic sessions for both SRIA and the Canadian Council of Music Industry Associations (CCMIA). The CCMIA was made up of all the Music Industry Associations across Canada, however, this entity no longer exists.

Delivery Strategy of Online Training Modules:
Several meetings and two strategic planning sessions were held with the eight provincial music industry associations. Education was identified as primary national goal and the development of the two pilot modules was very well supported. These associations along with FACTOR (Foundation to Assist Canadian Talent On Record), CIRPA, and other music industry organizations are committed to the development of industry standards and certification and would also assist in the implementation and marketing of this initiative.

JFi Communications has been an integral part of this project from the onset. SRIA has partnered with Jim Folk to implement our delivery strategy. The success of this program is dependent upon the support of the community, corporate sponsors, and training providers as well as funding resources.

Once financial resources are secure, SRIA and Jim Folk will identify more specifically which community representatives and training providers will be approached, develop the communication materials, and continue to update the web site.

In December 2002, the Manitoba Audio Recording Industry Association (MARIA) became a partner in this initiative. The Manitoba Government has provided funding to MARIA for the development of the last two modules. As a result, MARIA will be providing both funding and human resources to the development of this initiative. Jim Folk has been working closely with MARIA in the development of these modules.

Promotion and Marketing Strategy:
There are two target markets identified in the marketing and promotion strategy: the SRIA/MARIA memberships and the music industry associations. Now that the final two course modules have been completed, the Touring course will be made available to the members of MARIA and SRIA. The members of these associations will be targeted through the various communications currently in place including newsletters, e-releases, web sites, live events and direct mail. By the fall of 2003, the pricing strategy for the Course and launch date will be determined.

The music industry associations across the country will be targeted once all four modules are ready to be launched. It is anticipated that they will be strong supporters and willing to provide this opportunity to their membership.

Accreditation, Certification and PLAR:
Research on possible accreditation, certification and PLAR modules has been completed. As a result of this research 4 key recommendations were made:

That the music industry associations from across Canada

- Establish a partnership with the Human Resources Partnership Doctorate to begin the process of creating national standards for different occupations within the music industry, following the tourism model;
- Use the national occupational standards as the basis for the development of a professional certification system for different roles within the industry;
- Broker out the online training programs to accredited institutions, which can grant degrees, certificates, and diplomas; and
- Work with both education institutions as well as professional PLAR practitioners in order to have trained PLAR professionals for the music industry who will be able to effectively manage music industry portfolios.

This information will be presented to the music industry associations across Canada prior to the launch of the touring course.

Next Steps
In order to complete this Professional Development Strategy there is still work to be completed. The following are steps that must be taken to see the project through and meet the full objectives:

- Meet with Manitoba Audio Recording Industry Association to discuss the launch and determine pricing strategies for the Touring Course. Discussions on on-going involvement and development of the initiative with MARIA will also occur *(August, September, 2003)*
- Determine SRIA's ongoing involvement in this initiative through the Board of Directors Strategic Planning session *(September, 2003)*
- Meet with Steering Committee in order to gain feedback on the initiative and solicit further opportunities *(early fall, 2003)*
- Develop further partnerships with corporations, educational institutions and music industry associations *(ongoing)*
- Secure funding in order to continue to develop the modules as outlined in this report in order to provide a full training course and increased opportunities for those in the industry *(2003-2004)*
- Develop additional modules as outlined in this report, should funding be secured *(ongoing)*
- Complete an in-depth evaluation of the Touring Course through participant questionnaires, focus groups and one-on-one consultations *(Spring, 2004)*
- Plan a long term strategic planning session to discuss the future of the Professional Development Strategy with key stakeholders, partners, and music industry associations *(Spring, 2004)*

Conclusion

The support of the Department of Learning, through the JobStart/Future Skills Sector Partnerships Program, has been extremely beneficial towards the development of two pilot training modules for the music and sound recording sector. These two modules were fundamental in developing an exciting partnership with MARIA to complete the tour management course. Ultimately, this stage of development is key to the success of the final phase of the Professional Development Strategy that was created for the Saskatchewan music and sound recording sector.

These modules will be used to secure further funding partnerships and to gain the support of the education and training providers, the local community and the music industry. This strategy will be delivered first in Saskatchewan and Manitoba, and will enable the two provincial industries to become the primary training providers for the national sector. As a result, this initiative will increase employment opportunities within the Saskatchewan and Manitoba music industry. It will also provide individuals with the skills and resources that they need to remain living and working in the province of Saskatchewan.

SRIA is grateful to the Department of Learning for the financial support, guidance and advice that we have received during the development of this phase of our Professional Development strategy. SRIA also looks forward to the development of this exciting initiative and respectfully acknowledges the other important contributors to this project: the Cultural Human Resources Council, the Government of Manitoba, JFi Communications, the Manitoba Audio Recording Industry Association, Ya-el Stave, Heather Pollock, William Tenn, Melissa Greiner and Marian Donnelly.

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I Introduction:

The Saskatchewan Recording Industry Association (SRIA) is a non-profit, member based association that represents the music and sound recording sector in Saskatchewan. This sector is comprised of close to 3000 people who are employed or self employees as musicians, songwriters, sound engineers, managers, agents, publicists, studio owners, producers, etc.

Acting as a conduit of information to our members, SRIA provides them with direct links from other music industry associations across Canada and internationally. SRIA contributes to the efforts made by lobby groups on a national level, and are working towards the continued economic growth of our industry as changes in technology bring new methods of distribution and delivery of our recorded products.

In the early 1990's, the federal government undertook a major study of the cultural industries in Canada, focused on training and human resource issues. This study was done by Human Resource Development Canada (HRDC), and produced reports on the cultural industries as a whole, as well as on the various sub-sectors, including "music and sound recording".

The sound recording sub-sector study was co-chaired by a representative of the Canadian Independent Record Producers Association (CIRPA), Mr. Tony Tobias. After the studies were published in 1994, CIRPA wanted to respond to the recommendations made and continue to develop a game plan for training in our industry. CIRPA contracted Tony Tobias and Marian Donnelly to develop a strategy. They co-wrote a "Proposal for a National Professional Development Strategy" in 1995. That document suggested there should be three phases to the strategy:

Phase One: Conduct an audit of all training that currently exists across Canada

Phase Two: Identify what is missing, both from a content point of view as well as from a geographical point of view. (E.g., there may be something available in Toronto, not available in Saskatchewan, etc.)

Phase Three: Create and deliver new programs to fill those gaps.

Saskatchewan Initiatives

SECTOR PARTNERSHIPS PROGRAM PROJECT 1

In January1998, Saskatchewan Learning (formerly the Department of Post-Secondary Education and Skill Training) entered into an agreement with SRIA under the JobStart/Future Skills Sector Partnerships Program to deliver the first phase of a long-term Professional Development Strategy for the music and sound recording industry of Saskatchewan.

Project activities included:

1. Analysis of existing training, educational programs and resources available in Saskatchewan and on a national level;
2. Development and implementation of an on-line database of educational and training programs, resources, opportunities and training providers;
3. Identification of gaps, both in program content and accessibility in Saskatchewan;
4. Identification of potential resources or partnerships;

5. Development of strategies for providing training and employment opportunities, including self-employment opportunities, including opportunities for Aboriginal people; and
6. Development of sustainable sector partnership that supports a long-term human resource strategy that will evolve s technology evolves.

An audit of existing courses was completed and the Canadian Music Training Database was created and launched. The concept was to make the information available to all Canadians. If someone is interested in a career in the music industry, this database is available online to provide them with information on training.

A complete outline for proposed curriculum was developed. Most of the training available in Canada is standard university degree programs. Very few options are available for music industry and business training, with the exception of private schools like Trebas or the Harris Institute. In 1999, SRIA decided to pursue the creation of an online training centre in Saskatchewan, for the music industry.

Recommendations developed in Phase One include:

1. Two different types of curriculum should be developed. The number of workers in our provincial industry who are currently employed or self-employed dictates that courses be available during the evening or on weekends as "extended learning" programs or workshops.

   Full semester programs should also be developed for the entry-level worker or student considering employment opportunities in our industry.

2. Developing partnerships with training institutions like SIAST, DTI, and the Universities in Saskatchewan will be essential to the creation of accredited programs. Partnerships with existing training institutions should be developed as soon as possible.

3. Every opportunity to import curriculum from outside the province should be explored, to ensure that content development is not duplicated. If courses are available outside of Saskatchewan that could be successfully imported and implemented in the province, this should be researched and negotiated prior to the development of new content and courses.

4. Every opportunity to enlist "exit level" workers in the music industry in the development of content and curriculum should be explored. A variety of senior executives of record and concert production companies are entering retirement, and could be valuable sources of information for the development of content.

5. Distance learning modules should be developed for all courses, to enable people living in rural and northern communities full access to these educational opportunities through the Internet. Partnerships with local libraries and schools to enable access to the Internet should be explored.

6. Additional programs for internship, mentoring, and financial support for those who have to travel to receive additional training should be developed.

A gap analysis identified training opportunities and key issues in each training/program area. The Canadian Music Training Database (CMTD) currently holds information on 329 programs

available across Canada today. These programs can be broken down into the following categories:

- **Interpretive:** singers, musician, arranger, conductor, etc.
- **Creative:** composers, lyricist, creative director, etc.
- **Technical:** sound engineer, copyist, stagehand, computer technologist, etc.
- **Administrative:** producer, manager, promoter, marketing director, agent, etc.
- **Health:** music therapists, etc.

Key recommendations developed from the gap analysis included:

1. Curriculum must be developed to address the gap in career planning or market preparation.

2. Composition classes that focus on current and contemporary music styles should be developed, and offered as a continuing education extension program. Additional courses that identify copyright issues and marketing tools for composers and songwriters are also a priority.

3. An extensive course should be developed, and offered as a credited or certifiable program, as well as a workshop series or extension program. This is a crucial area of curriculum development, and further research and content development must be undertaken to develop a comprehensive program in music administration.

4. Briarcrest Bible College is currently the only facility in Saskatchewan that offers a complete course in audio engineering. Their interest in partnering with SIAST should be acted upon and developed as a model for additional course development and partnering with other facilities. Courses should include studio and live sound audio engineering, as well as post-production and audio recording for work in film and television mediums.

2. SECTOR PARTNERSHIPS PROJECT II

Project Objectives

In 2001 Saskatchewan Learning, through the Sector Partnerships Program, provided SRIA with additional funding, to assist in the implementation of the next phase of the Professional Training Strategy. This included the development, implementation and testing two (2) on-line music industry courses that would be used as prototypes to evaluate and determine the potential viability of a larger venture. The completion of these two pilot modules in crucial in the advancement of phase three of the Professional Development Strategy.

Project deliverables included:

1. Development of two courseware programs;
2. Establishment of an administration and management team including two course specialists/mentors;
3. Implementation of a six month testing period;
4. Development and implementation of a promotion and marketing strategy;
5. Development and implementation of a delivery strategy including enhanced partnerships with industry, community and corporate stakeholders, training providers and funding agencies/organizations; and

6. Explore the development of industry standards and certification process.

The following provides an overview of the work accomplished under the Sector Partnerships agreement for Project II and makes further recommendations to continue the process of creating and implementing training courses and educational curriculum for the music and sound recording industry in Saskatchewan.

The primary objective of the Project II agreement was to develop, implement, and test two music industry courses that will be used as prototypes to evaluate and determine the potential viability of a larger venture. The key deliverable points of this agreement included the following components:

1. Development of two courseware programs;
2. Establishment of an administration and management team including two course specialist/mentors;
3. Implementation of a six (6) month testing period;
4. Development and implementation of a promotion and marketing strategy;
5. Development and implementation of a delivery strategy including enhanced p Partnerships with industry, community, and corporate stakeholders, training providers and funding agencies/organizations; and
6. Explore the development of industry standards and certification process.

The final phase of the Professional Development Strategy included the implementation and delivery of training programs in Saskatchewan. In November 2002, two online course modules for tour management were completed. The completion of these two pilot modules is crucial in the advancement of phase three of our Professional Development Strategy. They will be used to secure partnerships with training providers, funding agencies, corporate sponsors, industry participants and will also provide the mechanism by which the industry establishes accreditation and certification processes.

Both course modules were developed as online programs so that they are accessible to all individuals, regardless of their location and their access to training institutions. Jim Folk of JFi Communications was retained as project manager for the development of this initiative.

3. Methodology

1. Planning Sessions:

Several strategic planning sessions were held to determine the technical requirements and production schedule. key elements of the initiative were then pulled together in various stages throughout the project. These include:

- Course Material Evaluation
- Assessment and Selection
- Content Assembly
- Course Content Script Writing
- Creative Strategy and Graphic Design
- Media Elements Assembly
- Programming and Digital Production
- Support Resources

Testing of all aspects of the site began in November, 2002, and continued through to Spring, 2003.

B) Production and Technical Strategy

Jim Folk and the staff of SRIA held several strategic planning sessions to determine both the technical requirements and the production schedule.

It was determined from these planning sessions that leading company to spearhead the initiative would be the International Music Industry Training Centre (IMITC). From this point, the Canadian Music Industry Training Centre (CMITC) web site portal will deliver music industry training program modules in a mentor/instructor lead web-based training format.

Through partnerships/alliances and investment financing, the IMITC will develop into a "one stop shopping" online music industry-training centre. It will be initially targeted at the Canadian and US music industry markets, with its long-term vision of becoming an internationally recognized music industry-training destination.

A summary of these strategic planning sessions has been included as part of **Appendix A.**

C) Course material evaluation, assessment and selection

A proposed outline for Training Programs were determined which would include six complete courses with three or more modules in each. Potential training courses include:

1. Music Business 101
   a) Introduction to the Business of Music
   b) History of Popular music Genres
   c) Evaluation of the Music Business and "Industry Standards"

2. Music Business Artist Management
   a) Legal
   b) Finance
   c) Touring
   d) Marketing
   e) International Marketing
   f) Media
   g) Record Labels
   h) Distribution
   i) Internet
   j) Career Development

3. Songwriting 101
   a) The Craft of Songwriting
   b) The Business of Songwriting
   c) Composing and Arranging for Film & Television

4. Music Publishing
   a) Copyright Management
   b) International Copyright Management

5. Record Label Management
   a) Finance
   b) Administration
   c) Marketing a Record

6. Technical Studies
   a) Audio Engineering
   b) Multi-Media

Additional Extension Programs for the Training Centre were also identified, and continue to add additional topics to the list that will become more relevant as the industry changes, including the development of new delivery mechanisms for music.

Based on the analysis and recommendations made during the first two phases of the strategy, the Education Committee of the SRIA Board of Directors further assessed the current needs of the industry to determine that skill training in tour management was the most in demand. Additional information of the comprehensive list of the courses to be developed has been included in **Appendix A.**

D) Content Assembly
Marian Donnelly, past Executive Director of SRIA, has developed a workshop series and training manual for Tour Management, which would become the basis for the development of online interactive script. SRIA and Marian Donnelly entered into a licensing agreement for the development of the Tour Management course, and specifically the "Advancing the Shows" and "Doing the Shows" modules.

E) Course content script writing
At the same time, Jim Folk and his team at JFi Communications were developing the script that was to be used as the content presented online. SRIA worked in conjunction with JFi Communication in the revision and development of this script.

The script has been designed to include both audio and visual components and be user
An example of the initial script and screens to be developed has been included as **Appendix A.**

F) Creative Strategy and Graphic Design
Upon completion of writing the script, JFi Communications worked with SRIA to develop a strategy, aesthetics, and structure for the Canadian Music Industry Training Centre web site, www.careersinmusic.ca. The goal of the website was to provide a "one-stop shopping" site whereby users have access to interactive information in a user-friendly environment. When visitors arrive at the site, they are able to select from a number of options: What's New; Course

Listings; About The Mentors; Sample Courses; Want Ads/Trading Post; etc. They can then proceed to the Course Specific areas, which will walk them through a number of options.

Summaries of the CMITC strategy and the web site organization structure chart have been included in **Appendix A.**

G) Media Elements Assembly (images, audio and video clips)
In addition to the interactive script, artists, managers and agents were interviewed to provide a richer multimedia experience to those taking the course. Ya-el Stave, a recording artist and videographer in Toronto, was responsible for the filming and interviewing of these artists; the

questionnaires used for these interviews have been included as **Appendix C.** As well, narration tracks were recorded in Calgary with Dan MacDonald. Still images were assembled through the SRIA office to increase the visual appeal and enhance the learning experience of both modules. As a result, these modules make the use of film, audio, image and text to offer an exciting multimedia learning environment.

H) Programming and Digital Production

With the media elements assembled, and the script and narration completed, Terry Massey and Chris Schlamp were responsible for the Flash programming of both courses at the SRIA office. Jim Folk and JFi Communications also provided additional programming support and ensured that all graphics and media components were Internet ready in order to complete both modules.

I) Support Resources

While Flash programming was occurring, the staff at SRIA and Jim Folk were collecting and creating downloadable resources such as example cash flow statements, riders, and engagement contracts. Additional information was compiled to answer common questions, which may result from taking this course or setting up a tour. Text and graphics were then added to web site sections that had not yet been developed but would support the modules. Please refer to **Appendix A** for detailed information on the different web site sections.

J) Testing

After the completion of the programming, JFi Communications and SRIA continued to test and refine both modules before entering in the beta testing stage.

Beta testing of the modules began in November 2002, and continued through to Spring, 2003. We have received feedback from some of the participants involved in the Winnipeg beta tests. Results from the beta testing will be covered later in this report.

Example screens from the web site and two training modules have been included in **Appendix D**. However, the web site may be accessed at **www.careersinmusic.ca** and the course id is **cim** and the password is **student2002**.

4. Administration Team

The success of any online training course is the administrative support team. We have one staff member at SRIA who is responsible for any technical questions that an applicant may have. Additionally, we were able to acquire two programmers to work full-time at SRIA for the development phase of these modules. All of our server maintenance is contracted outside of the SRIA office. Finally, Jim Folk has also been contracted to market the two modules to potential education partners, corporate sponsors and music industry participants. Jim Folk has several contacts in all three of these communities and is a definite asset to the delivery strategy and the marketing and promotion strategy for this project.

During the development of these two modules, there was also extensive work done in attracting some of the most notable personalities in the music industry to act as mentors. William Tenn, Melissa Greiner, Marian Donnelly and Heather Pollock have all agreed to act as mentors for these two modules. William Tenn, "Skinny", is a music industry veteran with over thirty years experience as an artist manager. As well, Melissa Greiner has worked in the music industry for over ten years, and has her own management company called Mel's Rockpile Management. Marian Donnelly is also an industry veteran with over twenty-five years of experience in the

music business as a concert promoter, artist manager, independent record label, and music publisher. Finally, Heather Pollock, founder of What? Management, was mentioned as "one of the managers to watch in Canada" by Billboard magazine in 2000. Detailed bios of these four music industry veterans have been included as **Appendix E**.

5. Key Findings

Testing Period Results

A total of 19 beta-test participants were asked to be involved. From this, seven completed evaluation forms returned. JFi Communications also received informal comments back from those who have reviewed the online materials and their comments were also considered in the evaluation results. The following is a summary of the beta testing responses.

Content and Presentation

Almost all participants thought that the information was helpful and, for the most part, complete. There were some good suggestions on what to include in the existing materials, and what other modules would be helpful (such as instrument and performance tips, how to conduct business meetings, more tips for emerging artists, grants for touring, etc.). Again, almost all of the participants liked the presentation and design of the web site. As well, most also found the downloadable example files very helpful. Finally, the majority thought there was a nice balance between the information and the number of tips and clips (many thought the clips added a real personal touch—they helped them to relate to the information).

Technical

There were some technical issues. The two most common were not having the right plug-ins, and the long loading times for those users with dial-up service.

To address these issues, the web site is being redesigned to make required plug-ins more evident. As well, the modules are also being edited to reduce the narration per screen and increase the amount of text and text-based activities. This will decrease the loading times, which will decrease the frustration of those who use dial up technology. Conversely, this adjustment will not impact the high-speed user negatively. Currently, the option of creating CD-ROMs of the materials for those who want to learn off-line is being further researched.

Payment and Interest

Approximately 43% of the respondents thought the $19.95 was good value for one module and that they would take other modules. All of the participants said they would recommend the web site to their friends. This information is now being used to further develop the marketing strategy to the end consumer in the areas of pricing and packaging.

Overall, the responses from the beta tests were positive and will be used in the development of future modules. For the summary report submitted from JFi Communications on the beta testing, please refer to **Appendix F**.

The development of both the delivery strategy and the marketing and promotion strategy resulted from strategic sessions for both SRIA and the Canadian Council of Music Industry Associations (CCMIA).

Currently, the CCMIA no longer exists as a separate operating entity. However, the eight provincial music industry associations, which made up the CCMIA, continue to work towards its

goals and objectives through FACTOR's (the Foundation to Assist Canadian Talent On Records) national initiatives.

Copies of both of these strategies may be obtained by contacting the SRIA office and requesting a copy of SRIA's long-term strategy and the national strategy for the music industry associations.

6. Delivery Strategy

JFi Communications
SRIA has now partnered with Jim Folk (JFi Communications) to implement our delivery strategy. The success of this pilot program is dependent upon the support of the community, corporate sponsors, and training providers, as well as funding resources.

Jim Folk is well networked in the education and training community. This affords him the opportunity to develop relationships with this community in support of this training initiative. Additionally, Jim also has access to training resources, which can be used as the materials for future online courses. SRIA and Jim Folk have identified key relationships, which need to be developed to ensure the continued development of this initiative.

As well, Jim Folk will also develop the relationships with corporate and community partners. Once additional financial resources are secure, SRIA and Jim Folk will identify more specifically which community representatives and training providers will be approached, develop the communication materials, and continue to update the web site.

Provincial Steering Committee
Saskatchewan organizations and education providers were asked to participate on a provincial steering committee. This committee would advise on the certification program and assist in the developing if curriculum and delivery of the programs in Saskatchewan. The steering committee consisted of representatives from:

- SIAST
- University of Regina, University of Saskatchewan
- Saskatchewan Indian Federated College
- Dumont Technical Institute
- Catholic School Boards
- Public School Boards
- Briercrest Bible College Recording Arts Program.

The steering committee met in 2000 and all participants agreed that they were very interested in the initiative. However, they felt that the committee would be most effective once the actual pilot modules were completed and ready to shop. Therefore, SRIA will now be meeting with the steering committee over the next few months.

Provincial Music Industry Associations
As a result of several meetings and two strategic planning sessions with the eight provincial music industry associations, education is identified as a primary national goal and the development of the two pilot modules is very well supported. The eight music industry associations are

- Music Industry Association of Newfoundland/Labrador (MIANL),
- Music Industry Association of Nova Scotia (MIANS),
- Music/Musique New Brunswick (MNB)
- Manitoba Audio Recording Industry Association (MARIA),
- Saskatchewan Recording Industry Association (SRIA),
- Alberta Recording Industry Association (ARIA),
- Pacific Music Industry Association (PMIA), and
- Recording Arts Industry of Yukon Association (RAIYA).

Currently, these associations, along with FACTOR, CIRPA and other music industry participants, are also assisting in the development of a National Aboriginal Music Industry Association (NAMIA) and a music industry association for Ontario. These national partners are committed to the development of industry standards and certification and would also assist in the implementation and marketing of this initiative.

Partnership between Manitoba and Saskatchewan
It is extremely exciting to announce the MARIA and SRIA have partnered to develop the Touring course. The Manitoba Government is providing funding to MARIA for the development of the last two modules. As a result, MARIA will be providing both funding and human resources to the development of this initiative. Although SRIA and MARIA are still working out the details, this partnership will provide increased self-generating revenues for both organizations and access for both memberships to a completed training course. This model may also become the model used for future partnerships because there has been expressed interest from the other music industry associations for the use and development of this training initiative. This partnership is also an excellent opportunity to improve the relationship between these two organizations and to create economies of scope for both.

Cultural Human Resources Council (CHRC)
Discussions were held with the CHRC regarding the online training programs. During these discussions, the CHRC expressed an interest in being involved with this initiative. As such, SRIA will be researching further partnership opportunities with the CHRC.

7. Promotion and Marketing Strategy

There are two target markets identified in the marketing and promotion strategy: the SRIA/MARIA memberships and the music industry associations.

SRIA/MARIA Memberships
Once the final two course modules are completed, the Touring course will be made available to the members of MARIA and SRIA. The members of these groups will be targeted through the various communication media offered by the organizations: newsletters, e-releases, web sites, live events hosted or sponsored by the organization, and direct mail.

The pricing strategy for this event is still being reviewed because the beta testing and member surveys have just been completed. 60% of respondents to the SRIA survey indicated that they would take a course if offered online. Further, the average price that these individuals were willing to pay for a sixteen-week course was $800.00. Both of these figures indicate that there is a positive response to the development and success of this initiative.

Other Music Industry Associations
The other music industry associations will also be targeted with the message that this course could be made available to its members on either an individual basis or as a group rate through that association. SRIA is still researching the options available for the group rate model. As addressed under the delivery strategy, there is also opportunity for partnership to develop the courses.

Over the course of 2003, SRIA and MARIA will make its initial presentations to the other music industry associations. RAIYA and Music/Musique New Brunswick have already expressed interest in gaining access to these programs for their respective members. Follow up meetings with each of the interested music industry associations will occur afterwards in an informal setting as SRIA has working relationships with all of these organization. As well, SRIA will be seeking letters of support from the provincial music industry associations for this initiative as funding partners are approached and new partnerships are developed outside of the province of Saskatchewan in order to expand nationally.

As more courses are developed, provincial, regional and national music industry associations will be informed through direct mail, e-releases, the web site, and national meetings. The message will promote the availability of these courses for their members or the opportunity to assist SRIA in its development of its online training centre for the Canadian music industry.

8. Accreditation, Certification and PLAR

Research on possible accreditation, certification and PLAR modules was undertaken at the SRIA office in October 2001 and completed in February 2002. This particular report has been included in **Appendix H**. At the time that this report was written, the CCMIA was still an active entity and, as such, the report is addressed to the CCMIA. Project research included:

- elements of professional certification;
- development of national occupational standards;
- the tourism certification model;
- an inventory of accredited institutions;
- the history of online distance education;
- legislation related to institutional accreditation in Canada;
- the Canada Student Loans Program; and
- Prior Learning Assessment and Recognition and the role of the PLAR Practitioner.

The following recommendations were made as a result:

That the music industry associations from across Canada

- Establish a partnership with the Human Resources Partnership Dictorate to begin the process of creating national standards for different occupations within the music industry, following the tourism model;
- Use the national occupational standards as the basis for the development of a professional certification system for different roles within the industry;
- Broker out the online training programs to accredited institutions, which can grant degrees, certificates, and diplomas; and

- Work with both education institutions as well as professional PLAR practitioners in order to have trained PLAR professionals for the music industry who will be able to effectively manage music industry portfolios.

With this report completed, SRIA will present its findings to the rest of the music industry associations and other stakeholders. Presentations will commence over the next year once the touring course has been completed in anticipation of the exciting national initiatives that are currently being carried out by these same stakeholders.

9. Next Steps

In order to complete this Professional Development Strategy there is still work to be completed. The following are steps that must be taken to see the project through and meet the full objectives:

- Meet with Manitoba Audio Recording Industry Association to discuss the launch and determine pricing strategies for the Touring Course. Discussions on on-going involvement and development of the initiative with MARIA will also occur *(August, September, 2003)*
- Determine SRIA's ongoing involvement in this initiative through the Board of Directors Strategic Planning session *(September, 2003)*
- Meet with Steering Committee in order to gain feedback on the initiative and solicit further opportunities *(early fall, 2003)*
- Develop further partnerships with corporations, educational institutions and music industry associations *(ongoing)*
- Secure funding in order to continue to develop the modules as outlined in this report in order to provide a full training course and increased opportunities for those in the industry *(2003-2004)*
- Develop additional modules as outlined in this report, should funding be secured *(ongoing)*
- Undertake an in-depth evaluation of the Touring Course through participant questionnaires, focus groups and one-on-one consultations *(Spring, 2004)*
- Plan a long term strategic planning session to discuss the future of the Professional Development Strategy with key stakeholders, partners, and music industry associations *(Spring, 2004)*

10. Conclusion

The support of the Department of Learning through its JobStart/Future Skills Sector Partnerships Program, has been extremely beneficial towards the development of two pilot training modules for the music and sound recording sector. These two modules were fundamental in developing an exciting partnership with MARIA to complete the tour management course. Ultimately, this stage of development is key to the success of the final phase of the Professional Development Strategy that was created for the Saskatchewan music and sound recording sector.

These modules will be used to secure further funding partnerships and to gain the support of the education and training providers, the local community and the music industry. This strategy will be delivered first in Saskatchewan and Manitoba, and will enable the two provincial industries to become the primary training providers for the national sector. As a result, this initiative will increase employment opportunities within the Saskatchewan and Manitoba music industry. It

will also provide individuals with the skills and resources that they need to remain living and working in the province of Saskatchewan.

SRIA is grateful to the Department of Learning for the financial support, guidance and advice that we have received during the development of this phase of our Professional Development strategy. SRIA also looks forward to the development of this exciting initiative and respectfully acknowledges the other important contributors to this project: the Cultural Human Resources Council, the Government of Manitoba, JFi Communications, the Manitoba Audio Recording Industry Association, Ya-el Stave, Heather Pollock, William Tenn, Melissa Greiner and Marian Donnelly.

Appendix A

CMITC Strategy
Summaries of Web Site Development Strategy
Comprehensive Curriculum
Web Site Organization Structure Chart

Canadian Music Industry Training Centre – November, 2001

Company name
International Music Industry Training Centre

Web site overview
The CMITC Web Site portal will deliver music industry training program modules in a mentor/instructor lead web-based training format. Through partnerships/alliances and investment financing, the IMITC will develop into a 'one stop shopping' online music industry training centre. It will be initially targeted at the Canadian and US music industry markets, with its long term vision of becoming an internationally recognized music industry training destination encompassing a variety of languages and cultures.

Mission Statement
To provide top quality training and resource materials specific to all music industry related topics through the Internet in a web-based training format, as well as through conventional methods such as seminars, face-to-face sessions and in-class applications.

Goals
- Provide the music industry with an effective and affordable online education destination where high caliber course material is delivered and supported by recognized industry mentors
- Provide a comprehensive web site dedicated to relevant music industry training resources in an online 'anytime anywhere' format
- Provide support resources for continuing education desires
- Provide a convenient online retail opportunity for those who wish to 'one stop shop' for training materials, resources, etc.
- To make the CMITC a self-sustaining and profitable venture, while maintaining cost effective training opportunities for music industry professionals and hobbyists

Objectives
- Define the overall CMITC's approach, functionality and management strategies
- Determine the Phase One mentors
- To develop and prototype a CMITC Phase One web site using two learning modules as supplied by Marian
- To test, evaluate and refine the CMITC's development and implementation strategies for Phase Two
- To manage and market the CMITC nationally and internationally
- To continue to grow and expand the CMITC offerings

- To network/partner with strategic alliances in order to further enhance the CMITC's business strategy

Business Plan development

- Define business strategy
- Define market demographic
- Define marketing strategy
- Define business financials
- Draft business plan
- Business plan draft reviews/evaluations
- Revisions to BP based on evaluations
- Final draft of business plan

Present to do's

- Define delivery objectives
- Define prototype deliverables
- Determine courses for prototype
- Determine Mentors
- Define registration process
- Define payment fulfillment strategy (credit card, 800, cheque and MO, etc.)
- Determine Learning styles to be supported (streaming, text based, downloads, etc.)
- Determine accreditation strategy
- Determine technical requirements (browser, platform, technologies to be used, etc.)
- Determine collaborative technologies (chat, discussion, online presentation, seminars, etc.)
- Define administrative strategy
- Define test group strategy
- Define pricing
- Define implementation strategy
- Define enhancement strategy
- Determine maintenance strategy

Web site suggested content areas

Main areas

When the visitor arrives at the web site, they are able to select any of the following options:

- What's New
  This area will contain all of the new web site/CMITC information such as upcoming seminars, events, courses, presentations, awards, etc.

- Course Listing
  This area provides a complete listing of all of the courses available complete with a brief description, cost, who the mentor is and other course specific concepts. From the listing, the visitor can select a course, register online to take it (using a credit card, cheque, money order, 800 number, etc), then begin the course as soon as their enrollment is processed. Once processed the enrollee is sent (via email or regular mail) their personal security access codes to enter.

- About the Mentors
  This area provides a complete listing of the mentors available complete with credentials, bios and class association particulars.

- Sample Course
  This area will allow visitors to take a sample course. The course will be brief but will give the visitor a good idea of how the courses are delivered, and the various communication and technologies available.

- Registration
  This area allows for visitors to self-register and pay for the courses they wish to participate in. This area also allows participants to edit and update their profile and personal information (including changing their personal access codes). This area will feature online transaction processing using credit card, as well as other payment fulfillment options such as cheque, money order or 800 number. The enrollment administrator can manage the membership database using a secure access address.

- Resources
  This area of the web site will contain all of the various general resources available to the public such as web addresses, industry reports, artist news, etc. This area can be used to nurture a community supported web site concept, intended to increase the stickiness of the web site.

- Want Ads/Trading Post
  This area will also be geared to attract the music industry community as a stickiness component. A database routine can list any number of music industry items with contact information for the purposes of selling and trading music industry items, books, articles, etc.

- Store
  This area of the web site can be used to sell support books, tapes, CDs, videos, etc. again geared to increase the music industry community concept. May be delayed until Phase Two.

- About CMITC
  This area will contain information about the CMITC including mission statement, vision, mandate, etc.

- Help/Technical
  This area will contain basic help information and will list the system requirements users should have before taking their courses.

- Contact
  This area will contain all of the pertinent CMITC contacts complete with address, phone, fax and email information for each department.

- Legal
  This area will contain all of the legal information including privacy policy, copyright information, rights reserved info, etc.

- Terms and Conditions
  This area will list all of the terms and conditions for using the CMITC web site and learning materials.

Course specific areas

- Introduction
  This area provides an introduction to the course, a description of the learning objectives and ancillary learning materials complete with references and online links.

- Syllabus (study guide)
  This area provides students with a comprehensive and easy to follow study guide and course study tips.

- Commentary
  This area provides students with a course commentary, observations and other helpful informational tips and comments.

- Progress Report
  This area provides students with up to the minute progress reporting such as quiz results, study time, materials progress report (where they've been and what has already been covered) and grading results.

- FAQs
  This area provides students with an up to date listing of all of the most commonly asked questions complete with mentor answers.

- Calendar
  This area provides students with an events calendar and may include group chat times, events listing (special seminars, trade shows, etc), mentor facilitated sessions, etc.

- Self-Quiz
  This area contains all of the self-quizzes throughout the course.

- Chat
  This area provides students with a real-time collaborative environment where students can interact with the mentor and other students in a real-time manner.

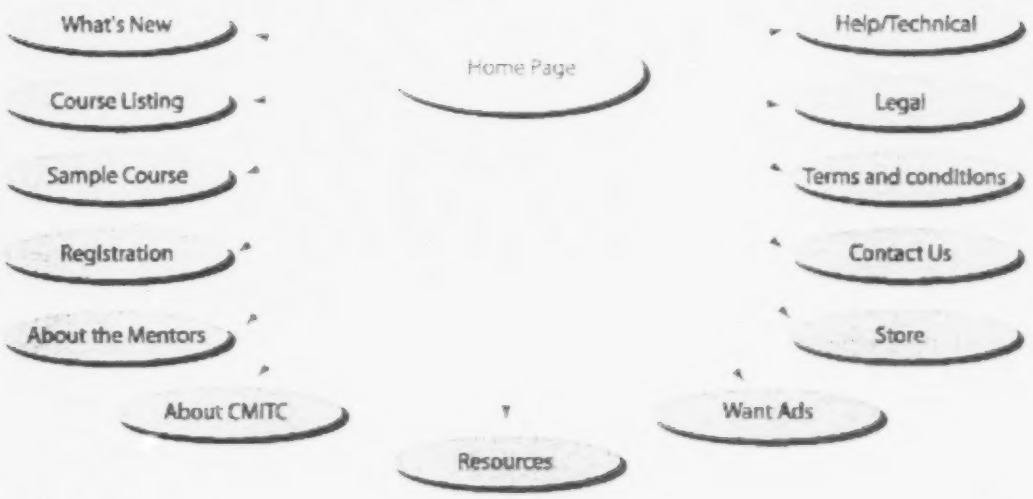
- Discussion
  This area provides students with a threaded collaborative environment where students can interact with the mentor and other students in a bulletin board component.

- Course Resources
  This area provides students with online resources that compliment and assist the students with their learning. Formats may include PDF files, audio clips, video clips, MS Word documents as well as links to online resources.

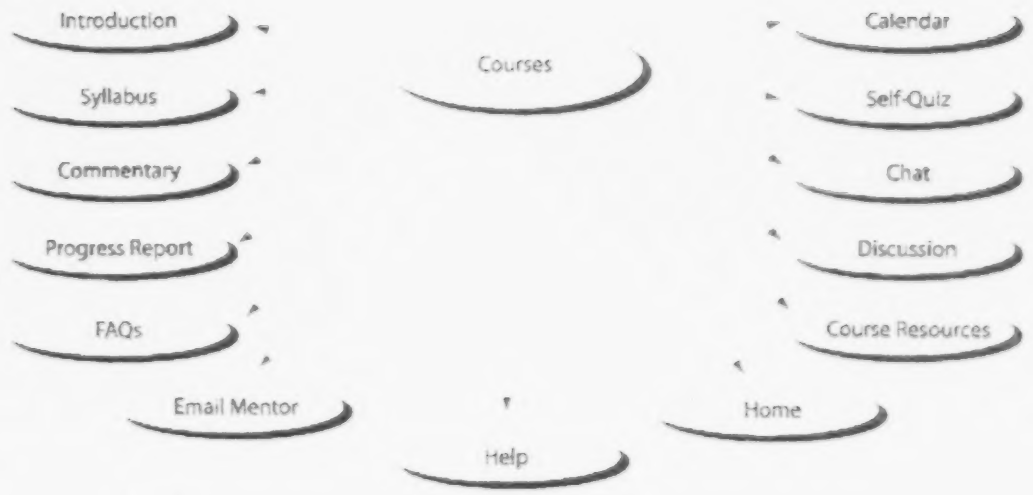
- Help
  This area provides students with basic help and assistance information specific to the course, as well as general navigational and technical information.

Flowcharts

CMITC main content areas

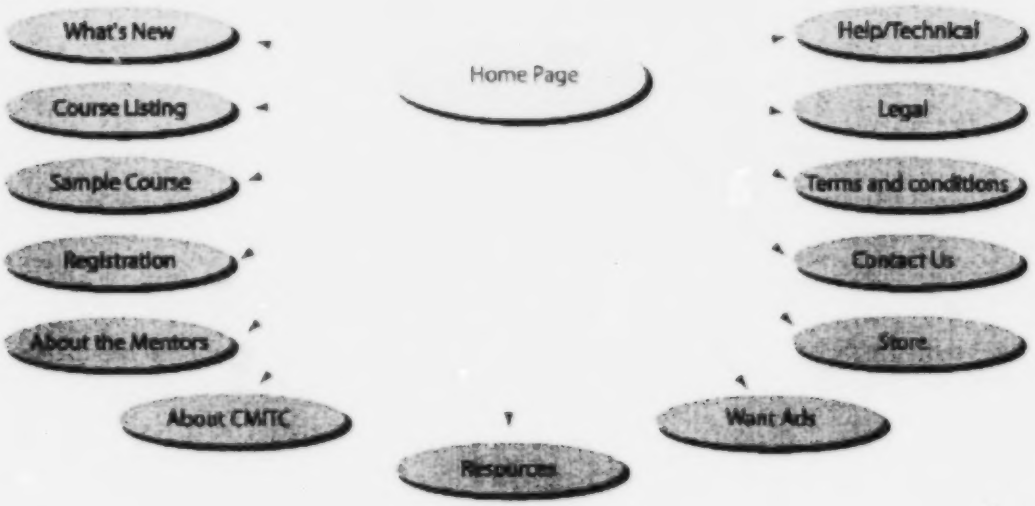


CMITC Course areas

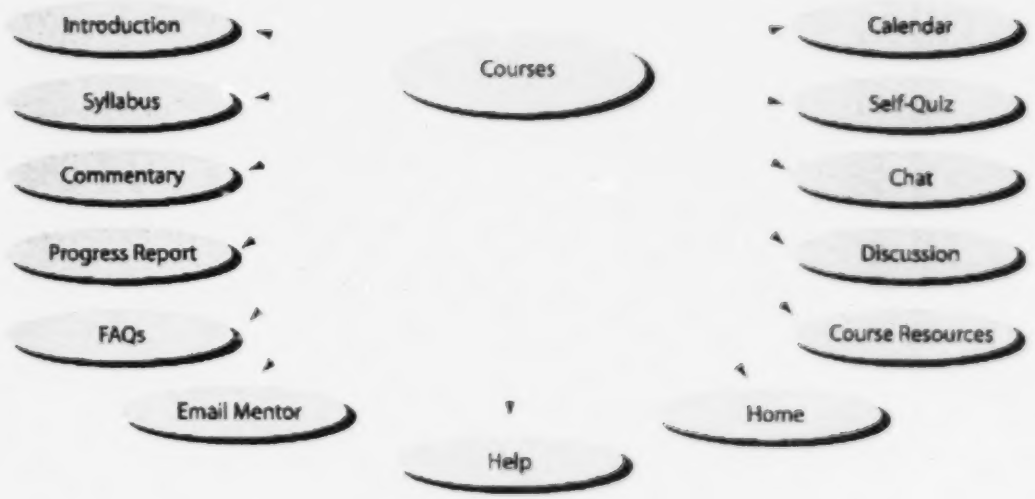


Flowcharts

CMITC main content areas



CMITC Course areas



Appendix B
Interactive Script

Complete Tour Script – Canadian Music Industry Training Centre

Screen #: 1000	Screen title: Welcome
Narration:	
Text on Screen:	
Links: Main menu links plus: Back Pause/Play Replay Next All of the following screens use this same link strategy unless otherwise noted.	
Description: Appropriate design - misc. music related images. Flash format with synced on screen text. This screen will contain a welcome and a brief overview of what this course will offer. Pre-amble to the Introduction.	
Modification date: Feb 22, 2002	**Status: requires information**

Screen #: 1010	Screen title: Introduction
Narration: You have a new record to promote, you have a new single and video coming out, the record company is behind you all the way, and everyone's asking *"So, when are you going to tour?"* This is actually a very important question....and please note, it's not "***Are*** you going to tour?", it's "***When*** are you going to tour?" It is a given, almost sadly so, that you put out a record, you release a single, shoot a video, and then hit the road. When I use the phrase "almost sadly so", I'm referring to the fact that many groups and record companies start to think of touring as something that **must be** done, in order to sell more records.	
Text on Screen: **Introduction** - It's not "***Are*** you going to tour?", it's "***When*** are you going to tour?" - Many groups and record companies start to think of touring as something that **must**	

be done, in order to sell more records.
Links: Main menu links plus: Back Pause/Play Replay Next All of the following screens use this same link strategy unless otherwise noted.
Description: Appropriate design - misc. music related images. Flash format with synced on screen text.
Modification date: Feb 22, 2002 | **Status: revision required**

Screen #: 1020	**Screen title: Introduction 2**
Narration: Artists and managers alike should be continuously reminding themselves of the reason why they're in this business of music....for most of us, it starts at a gig, with a burst of adrenaline that hits us like a semi full of gear....the music is exciting, exhilarating; the band is amazing; the singer makes you want to do the antler dance; and the bass player's ass is looking mighty fine. The audience is united in a sweaty, beer-smelling, smoke-covered euphoria of appreciation for the rhythm that's pumping out of those bass bottoms, and people are having a really, *really* fine time. Remember that feeling, remember it well, for soon you'll be doing endless shows and never actually seeing the audience (or the show) because you'll be backstage haggling with some promoter over an outrageous catering bill, or on the phone trying to wake up the bus driver, or yelling at a promo rep over an early interview schedule that starts two hours before the band is supposed to even arrive at the next city. Yes, keep reminding yourself of why you started in this business, and if you're just starting now, write it down in big letters and put it over your desk. You'll be glad you did, in about a year. It's the **gig**, that amazing gig, where everything just *clicked*, and it really did feel like magic. That's why you're here. That's why you do what you do, and that's why you'll keep going back on the road. Because it's magic, it should be magic, and if you take care of business ahead of time, it could be magic enough to catch a set here and there, just to remind yourself that you're in this business because of the music, because the music really did move you. Then, get back to work. This **is** a business, and there are a million details to take care of before the tour starts, and the first question you have to answer is " When ***are*** you going to tour?"	
Text on Screen: **Introduction 2** - Why are you in the music business?	

- Keep reminding yourself of why you started in this business, and if you're just starting now, write it down in big letters and put it over your desk. You'll be glad you did, in about a year.

- It's the **gig**, That's why you do what you do, and that's why you'll keep going back on the road.

- Take care of business.

- This **is** a business, and there are a million details to take care of before the tour starts, and the first question you have to answer is " When ***are*** you going to tour?"

Links:

Description:
Appropriate design - misc. music related images.
Flash format with synced on screen text.
Script note: revise inferences and tone.

Modification date: Feb 22, 2002	**Status: revision required**

Screen #: 2000	**Screen title:** Booking The Gigs

Narration:
When should you tour? What other questions should you ask yourself before planning a tour? Are you touring to pay the rent, or to showcase before record execs; are you working a record; are you planning to release one a month from now, or six months from now, or has it just come out? Is the record company giving you tour support? Do you have a record company or is this an indie release? Are you dealing with a full band, or do you have to hire side musicians to back your solo artist? Do you have a good road crew, or will you be relying on house techs to save on your overhead?

Text on Screen:
Booking the Gigs

- When should you tour?
- What other questions should you ask yourself before planning a tour?
- Are you touring to pay the rent, or to showcase before record execs; are you working a record; are you planning to release one a month from now, or six months from now, or has it just come out?
- Is the record company giving you tour support?
- Do you have a record company or is this an indie release?
- Are you dealing with a full band, or do you have to hire side musicians to back your solo artist?
- Do you have a good road crew, or will you be relying on house techs to save on your overhead?

Links:

Description:

Appropriate design – misc. music related images. Flash format with synced on screen text.
Modification date: Feb 22, 2002 | **Status: requires revision**

Screen #: 2010	**Screen title:** Booking The Gigs - If You Have An Agent - 1

Narration:

If you have an agent....put them to work and make them earn their commission. Use their phones, their fax machines, their postage, whatever resources they have available to help put the tour together. Let them know that you want to work *with* them, that you want them to be part of your team, that you want them involved for the long term. At the same time, let them know that you will expect them to work *with* you, that you expect your phone calls to be returned or your emails to be answered. You expect them to deal with you honestly and openly regarding any problems they may encounter in booking your dates. (Most problems on the road are ones that could be avoided or dealt with in advance....the biggest problem on the road is the surprise factor, things your agent could have told you about, but somehow forgot to mention, like complaints from other bands about accommodations, or about a club's PA system or about getting stiffed on a door deal, etc.)

Text on Screen:

Booking the Gigs - If You Have An Agent - 1

- Put them to work and make them earn their commission.
- Use their phones, their fax machines, their postage, whatever resources they have available to help put the tour together.
- Let them know that you want to work *with* them, that you want them to be part of your team, that you want them involved for the long term.
- Let them know that you will expect them to work *with* you, that you expect your phone calls to be returned or your emails to be answered.
- You expect them to deal with you honestly and openly regarding any problems they may encounter in booking your dates.

TIP: Most problems on the road are ones that could be avoided or dealt with in advance....the biggest problem on the road is the surprise factor, things your agent could have told you about, but somehow forgot to mention, like complaints from other bands about accommodations, or about a club's PA system or about getting stiffed on a door deal, etc.

Links:

Description:

Appropriate design - Agent images.
Flash format with synced on screen text.
Rollover TIP pop-up (There is an TIP icon on screen only initially and the TIP information is hidden, but if a user clicks on or rolls-over the TIP icon, the TIP information will appear on screen as text only and without narration).

Modification date: Feb 22, 2002	Status: requires revision

Screen #: 2020	Screen title: Booking The Gigs - If You Have An Agent - 2

Narration:
Book a meeting with your responsible agent, at least two months prior to your anticipated album release or three months prior to your targeted touring time frame, and discuss everything with them in detail. Talk about when you should tour, where, which markets, which venues, promoters or club owners, staging, production, hotel rooms, potential income, potential expenses, ticket prices, rider requirements, opening acts, headlining acts, everything. If your agent is reputable, they will have valuable experience and information that can help you formulate a solid touring plan, that can help you find the right tour, at the right time, for your project. And put it in writing. Make notes.

Text on Screen:
Booking The Gigs - If You Have An Agent - 2

- Book a meeting with your responsible agent, at least two months prior to your anticipated album release or three months prior to your targeted touring time frame, and discuss everything with them in detail.
- Talk about when you should tour, where, which markets, which venues, promoters or club owners, staging, production, hotel rooms, potential income, potential expenses, ticket prices, rider requirements, opening acts, headlining acts, everything.
- If your agent is reputable, they will have valuable experience and information that can help you formulate a solid touring plan, that can help you find the right tour, at the right time, for your project.
- Put it in writing.
- Make notes.

Links:

Description:
Appropriate design - music business images.
Flash format with synced on screen text and images.

Modification date: Feb 22, 2002	Status: requires revision

Screen #: 2030	Screen title: Booking The Gigs - How do you find a good agent?

Narration:
Let's back up a step first. I've been asked (too) many times, how do you find a good agent? The rule of thumb is, when your act is an unknown, unheard-of group, the only agents who will give you the time of day are the "B" or "C" agents. When your group starts getting a good reputation, a "buzz", a record deal, anything that smells like money, don't worry, all of the good agents will phone you eventually. Don't sign with the first one that comes along, there will be others calling. Get to know these agents first. Go to a gig with them, go to other groups' gigs with them, watch how they respond to the music,

let them pay for your drinks, let them schmooze you to death. Give them a trial period, work with them on a one-tour basis, see what they're like to work ***with***, how efficient their support staff is, how quick their accounting department reacts to your financial needs, how many clubs actually received your rider, your posters, your photos, etc.

Text on Screen:
Booking the Gigs - How Do You Find A Good Agent?

- How do you find a good agent?
- The rule of thumb is, when your act is an unknown, unheard-of group, the only agents who will give you the time of day are the "B" or "C" agents.
- When your group starts getting a good reputation, a "buzz", a record deal, anything that smells like money, don't worry, all of the good agents will phone you eventually.
- Don't sign with the first one that comes along, there will be others calling.
- Get to know these agents first.
- Go to a gig with them, go to other groups' gigs with them, watch how they respond to the music, let them pay for your drinks, let them schmooze you to death. Give them a trial period, work with them on a one-tour basis, see what they're like to work ***with***, how efficient their support staff is, how quick their accounting department reacts to your financial needs, how many clubs actually received your rider, your posters, your photos, etc.

Links:

Description:
Appropriate design - Agent related images.
Flash format with synced on screen text and images

Modification date: Feb 22, 2002	**Status: requires revision**

Screen #: 2040	**Screen title:** Booking The Gigs - How do you find a good agent? - 2

Narration:
Get to know them first. There **is** such a thing as a good agent, really there is.

Then, and only then, if you feel confident in their ability, if you feel they've been upfront with you, if you'd feel comfortable introducing them to your mother, *then* start listening to their talk of an exclusive deal. The elements of the deal itself are covered in the course titled *"**Legal Stuff: What You Should Know***", but suffice it to say that you should never pay more than 10% to any agent, I don't care who they are. The industry standard of 15% for non-recording bands and 10% for recording bands is nothing more than an excuse to skim an extra 5% off a naive young band. They certainly aren't working any harder for that extra 5%, and in fact, are likely not doing much more than a few calls per week to keep the band on the club circuit. Another thing you should request is a performance clause, so if they don't deliver on their promises of work, you can walk from the deal.

Text on Screen:
Booking The Gigs - How do you find a good agent? - 2

- Get to know them first. There **is** such a thing as a good agent, really there is.
- If you feel confident in their ability, if you feel they've been upfront with you, if you'd feel comfortable introducing them to your mother, *then* start listening to their talk of an exclusive deal.
- The elements of the deal itself are covered in the course titled ***"Legal Stuff: What You Should Know"***.
- You should never pay more than 10% to any agent. The industry standard of 15% for non-recording bands and 10% for recording bands is nothing more than an excuse to skim an extra 5% off a naive young band.
- Request a performance clause, so if they don't deliver on their promises of work, you can walk from the deal.

Links:

Description:
Appropriate design - Agent related images.
Flash format with synced on screen text and images

Modification date: Feb 22, 2002	**Status: requires revision**

Screen #: 2050	**Screen title: Booking The Gigs - Back to the tour**

Narration:
Back to your tour....

You have an agent. You're meeting with him/her to get a feel for the market, to map out a potential time frame. Have preliminary discussions on what other groups are touring, whether there are any that are competition, or that could be a good double bill, or that could make a solid package, or that you could open for, or that could open for you.

There are pros and cons to every tour, and no such thing as a perfect tour. There is always one bad room, or one slimy club owner, or one bus breakdown, a few bad overdrives, one musician ego-overload, and a few roadies who get beat up. Always! There are other pros and cons, like: do you headline the clubs, or open for an arena show? Is it better to play in front of 10,000 people for 30 minutes with no sound check, only half the PA, just for $250, and a mention at the end of the newspaper review? Or should you play a 250-seat club for $1500, a case of beer, a deli tray, and a sold out room full of drunken rednecks that may or may not care what's happening on stage? At what point do you try to move out of the clubs and into the small soft-seat halls?

These are all issues that you need to discuss with your agent, with the promoters you know, with your product manager, if you have one, and most importantly, with your artist if you're the manager, and with your manager, if you're the artist.

Text on Screen:
Booking the Gigs - Back to your tour....

You have an agent.

You're meeting with him/her to:
- get a feel for the market
- to map out a potential time frame
- have preliminary discussions on what other groups are touring
- whether there are any that are competition
- or that could be a good double bill
- or that could make a solid package
- or that you could open for
- or that could open for you

There are other pros and cons,
- Do you headline the clubs, or open for an arena show?
- Is it better to play in front of 10,000 people for 30 minutes with no sound-check, only half the PA, just for $250, and a mention at the end of the newspaper review?
- Or should you play a 250-seat club for $1500, a case of beer, a deli tray, and a sold out room full of drunken rednecks that may or may not care what's happening on stage?

At what point do you try to move out of the clubs and into the small soft-seat halls?

These are all issues that you need to discuss with your agent, with the promoters you know, with your product manager, if you have one, and most importantly, with your artist if you're the manager, and with your manager, if you're the artist.

Links:

Description:
Appropriate design - music related images.
Flash format with synced on screen text and images.

Modification date: Feb 22, 2002	**Status: requires revision**

Appendix C
Interview Questions for Artists, Managers, Agents, Etc.

Interview Questions for CMITC Training Courses

Agent Interview:

If there was a "Rule Book" for touring in Canada, what would be the number one rule for touring bands to know?

Describe a good relationship between an agent and a manager, or between an agent and an artist.

How do you work with an artist or their manager to determine a tour plan? What factors do you take into consideration when planning a tour for a band?

If an artist had the choice between doing a headlining club tour, or an opening slot on an arena tour, what advice would you give them?

How can an agent help to "advance" a tour? What kind of information do you provide to the artist or their manager?

How important is good communication between an agent and an artist or their manager? How do you achieve that?

How important is good communication between the artist (or their manager) and the venue (or promoter)? How do you achieve that?

What are some common problems that occur between clubs and artists?

Are there many clubs who provide "band houses" in Canada? Any comments about band houses?

What advice would you give to a band on their first tour across Canada?

If an artist were being paid "the door", or a percentage of it, how would you advise them to handle the settlement, especially if they had no one on the road to stand at the door all night?

What kind of promotional material do you need from a band to help book their shows?

Do you have any advice you'd like to share that we haven't covered yet?

Do you have any great road stories you'd like to share with us?

Artist Interview:

If there were a "Rule Book" for touring in Canada, what would be the number one rule for touring bands to know?

What factors do you take into consideration when planning a tour?

If a new artist had the choice between doing a headlining club tour, or an opening slot on another artist's tour, what advice would you give them?

How do you "advance" a tour? What kind of information do you want to know in advance?

How important is good communication with your agent?

How did you select your first booking agent?

Have you ever had a bad experience with an agent, for example, been misled regarding the venue you were booked to play, or the quality of the accommodations provided? How was that experience resolved?

Do you have any other experiences with agents that you would like to share with our students?

Would you recommend that an artist just starting out should try to get an agent right away?

If you could tell an agent anything, and they would listen, what would it be?

How important has your agent been to your career?

How important is good communication with the venue (or concert promoter)?

What are some common problems that occur between clubs and artists?

What is the most important thing you can do to foster good relationships with the clubs or promoters you work with?

Have you ever had a problem getting paid at a gig?

Ever had any problems with accommodations? Do you have any recollections of band houses that you'd like to share?

What would you advise a beginner level band to watch out for when touring across Canada?

Have you ever experienced problems trying to actually get to a gig? Long drives, falling asleep at the wheel, vans breaking down, etc.

What's the food like on the road?

With long drives, late nights, restaurant food, how do you stay healthy?

Do you remember your first tour? What stands out from that experience?

Do you prepare tour itineraries for everyone in the group?

How helpful are printed tour itineraries?

What kind of promotion should an independent artist do to promote a show or a tour?

Have you ever done an "in store" performance? What worked, and what didn't work?

How much do you use your web site to promote your shows?

Do you have a fan club or a network of fans across Canada that help you promote your shows?

Do you use email to promote your shows?

Do you collect names for your mailing list at your shows?

Do you do advance interviews with newspaper or radio prior to your tours?

Have you ever missed a scheduled interview with a media person? Were there any ramifications from that?

Any tips on dealing with the media?

What other promotional tools have you used?

Do you allow photographs to be taken at your performances?

Have you ever received a photo taken by a fan that you've actually used in your press kit or on your web site?

Do you have any kind of pre-gig ritual that you do with your crew or the rest of the band?

What about post-gig rituals? Do you allow visitors in the dressing room? Do you do "meet & greets" with your label? Or with media?

Have you ever had problems with a band member or crew on the road? Maybe someone being really negative, or using drugs or alcohol, anything that had a negative impact on your tour or the rest of the entourage? How did you resolve it?

What do you like best about being on the road?

What's the hardest part of actually being on tour?

What is the biggest crisis you've ever had to deal with on a tour?

What was the best "moment" you've ever experienced on a tour?

What is it about the music business that keeps you going? What do you absolutely love about it?

Do you have any advice you'd like to share that we haven't covered yet?

Club Owner/Talent Buyer Interview:

If there were a "Rule Book" for touring in Canada, what would be the number one rule for touring bands to know?

Describe a typical "good relationship" between your club and an artist you've booked to play at your venue.

What factors do you take into consideration when deciding to book an artist?

How important is it for the artist to "advance" a show with you? What kind of information do you provide to the artist or their manager?

How important is good communication between the artist (or their manager) and the venue?

What are some common problems that occur between clubs and artists?

What are some common problems that occur between clubs and agents?

What kind of promotional support do you expect from an artist?

What kind of promotional support will you typically provide for an artist?

What would you advise a beginner level band to watch out for when touring across Canada?

What advice would you give to an artist who is trying to create a contract rider?

What's your "pet peeve" when it comes to contract riders?

If an artist is being paid "the door", or a percentage of it, how would you advise them to handle the settlement, especially if they had no-one on the road to stand at the door all night?

If an artist is playing your club for the first time, what would convince you to book them for a second performance at a later date? (Good sales? Good performance? Good attitude? Good behavior?)

Do you have any advice you'd like to share that we haven't covered yet?

Manager Interview:

If there were a "Rule Book" for touring in Canada, what would be the number one rule for touring bands to know?

What factors do you take into consideration before deciding when to tour?

If a new artist had the choice between doing a headlining club tour, or an opening slot on another artist's tour, what advice would you give them?

How important is good communication with your agent? How do you achieve it?

Have you ever had a bad experience with an agent, for example, been misled regarding the venue, or the quality of the accommodations provided? How was that experience resolved?

Do you have any other experiences with agents that you would like to share with our students?

Would you recommend that an artist just starting out should try to get an agent right away?

How important is good communication with the venue (or concert promoter)? How do you achieve it?

What are some common problems that occur between clubs and artists?

What is the most important thing you can do to foster good relationships with the clubs or promoters you work with?

Have you or any of your artists ever had a problem getting paid at a gig?

What would you advise a beginner level band to watch out for when touring across Canada?

Have your artists ever experienced problems trying to get to a gig? Long drives, falling asleep at the wheel, vans breaking down, etc.

Would you recommend that young bands have someone extra along to be the driver?

Do you remember the first tour you put together? What stands out from that experience?

What kind of promotion should an independent artist do to promote a show or a tour?

Have you ever set up an "in store" performance? What worked, and what didn't work?

How much do you use your artist's web site to promote their shows?

Do you manage a fan club or a network of fans across Canada that helps you promote your artist's shows?

Do you use email to promote their shows?

Do you set up advance interviews with newspaper or radio prior to their tours?

Have any of your artists ever missed a scheduled interview with a media person? Were there any ramifications from that?

Any tips on dealing with the media?

Have you ever received a photo taken by a fan that you've actually used in a press kit or on a web site?

Have you ever had problems with a band member or crew on the road? Maybe someone being really negative, or using drugs or alcohol, anything that had a negative impact on your tour or the rest of the entourage? How did you resolve it?

How do you "advance" a tour? What kind of information do you want to know in advance?

How do you share that information with your artist?

Do you prepare tour itineraries for everyone in the group?

How helpful are printed tour itineraries?

How do you decide what to put into a contract rider? What do you usually include?

Do you book hotels for your tours, or do you have a travel agent or someone else do it for you?

How about transporting gear....what's your preferred method of shipping guitars and drums?

If your artist is doing a club tour, do you travel with your own sound system, or use the house systems?

Do you travel with your own sound tech, or use house techs?

How do you advance the technical aspects of a tour?

Do you meet with your crew prior to a tour to discuss your expectations of them?

Do you discuss any potential problems or go through each date in advance with the crew?

How about with the band or artist?

What is the biggest crisis you've ever had to deal with regarding a tour?

What was the best "moment" you've ever experienced regarding a tour?

What is it about the music business that keeps you going? What do you absolutely love about it?

Do you have any advice you'd like to share that we haven't covered yet?

Do you have any great road stories that you'd like to share with us?

Road Manager Interview:

If there was a "Rule Book" for touring in Canada, what would be the number one rule for touring bands to know?

How important is good communication with the venue (or concert promoter)?

What are some common problems that occur between clubs and artists?

What is the most important thing you can do to foster good relationships with the clubs or promoters you work with?

Have you ever had a problem getting paid at a gig?

What would you advise a beginner level band to watch out for when touring across Canada?

Have you ever experienced problems trying to get to a gig? Long drives, falling asleep at the wheel, vans breaking down, etc.

Would you recommend that young bands have someone extra along to be the driver?

Do you remember the first tour you put together? What stands out from that experience?

Have any of your artists ever missed a scheduled interview with a media person? Were there any ramifications from that?

Any tips on dealing with the media?

Have you ever had problems with a band member or crew on the road? Maybe someone being really negative, or using drugs or alcohol, anything that had a negative impact on your tour or the rest of the entourage? How did you resolve it?

How do you keep track of everyone on the road? Is everyone responsible for being at sound check on time on their own, or do you "babysit" them a little bit?

How do you manage cash flow on the road? Keep track of receipts?

What is the most important thing you can do to foster good relationships with the artists or managers you work with?

How do you "advance" a tour? What kind of information do you want to know in advance?

How do you share that information with the artist or the rest of the crew?

Do you prepare tour itineraries for everyone in the group?

How helpful are printed tour itineraries?

Do you book hotels for your tours, or do you have a travel agent or someone else do it for you?

How about transporting gear....what's your preferred method of shipping guitars and drums?

How do you advance the technical aspects of a tour?

Do you meet with your crew prior to a tour to discuss your expectations of them?

Do you discuss any potential problems or go through each date in advance with the crew? How about with the band or artist?

What are the most important parts of the contract rider?

Do you go through the rider with the promoter or venue in detail?

What's the hardest part of advancing a tour?

What's the hardest part of actually being on tour?

What is the biggest crisis you've ever had to deal with on a tour?

What was the best "moment" you've ever experienced on a tour?

What is it about the music business that keeps you going? What do you absolutely love about it?

Do you have any advice you'd like to share that we haven't covered yet?

Sound Tech Interview:

If there were a "Rule Book" for touring in Canada, what would be the number one rule for touring bands to know?

How important is good communication with the venue's house technician?

What are some common problems that occur between clubs and artists regarding sound?

What is the most important thing you as a sound technician can do to foster good relationships with the clubs or promoters?

What's the most important thing you can do to foster a good relationship with the artist?

What would you advise a beginner level band to watch out for when touring across Canada?

Have you ever experienced problems trying to get to a gig? Long drives, falling asleep at the wheel, vans breaking down, etc.

Would you recommend that young bands have someone extra along to be the driver?

Do you remember the first tour you went on? What stands out from that experience?

Have you ever had problems with a band member or crew on the road? Maybe someone being really negative, or using drugs or alcohol, anything that had a negative impact on that tour or the rest of the entourage? How was it resolved?

Do you keep track of everyone on the road? Is everyone responsible for being at sound check on time on their own, or do you "babysit" them a little bit?

How do you advance the technical aspects of a tour? What kind of information do you want to know in advance? What information do you provide to venues or promoters in advance?

How do you share that information with the artist or the rest of the crew?

How helpful are printed tour itineraries?

Do you meet with the rest of the crew prior to a tour to discuss expectations? Do you discuss any potential problems or go through each date in advance with the crew?

How about with the band or artist?

What are the most important parts of the contract rider?

What's the hardest part of advancing a tour?

What's the hardest part of actually being on tour?

What is the biggest crisis you've ever had to deal with on a tour?

What was the best "moment" you've ever experienced on a tour?

What is it about the music business that keeps you going? What do you absolutely love about it?

Do you have any advice you'd like to share that we haven't covered yet?

Appendix D
Example Web Site Screens

Available in hard copy
Will be inserted into final document

Appendix E
Detailed Bios of Participating Mentors

Participating Mentor Bios – Canadian Music Industry Training Centre

William Tenn "Skinny"
Industry veteran William Tenn, more often referred to as Skinny, began his music career in the mid-sixties as a radio announcer/music director at CKOM in Saskatoon, later holding the same position at CKCK in Regina. He left radio and Western Canada to move to Toronto with Saskatoon group Kenny Shields and the Witnesses as their manager in 1969.

Throughout the seventies, Skinny was a founding partner in Toronto booking agencies Music Factory and Music Factory who represented such acts as Rush, McKenna Mendelson Mainline, Lighthouse and Fludd. He signed Fludd to an international deal with Warner Bros. in Burbank, CA. in 1971 and managed the group for seven years, seeing them through 13 charted singles.

In the eighties, Tenn continued to manage artists including Pukka Orchestra, Mendelson Joe, and Brian Plummer. In 1988, he became A & R director at Island Records, where he signed Andrew Cash. When Island Canada closed in 1990, Tenn continued to manage Andrew as well as taking on the position of Creative Director for Frank Davies' MCA co-venture firm TMP (The Music Publisher) that represented the likes of Jane Siberry, Murray McLaughlin and Ian Thomas. 1991 saw the beginning of Skinny's partnership with Sandy Pandya and the formation of Pandyamonium/William Tenn Artist Management, whose clients included gold-selling artists Lowest of The Low and The Waltons.

Now working under the umbrella company Gift Shop, Sandy and Skinny have a licensing deal with Universal in Canada, where their management acts Hayden, Hawksley Workman, The Cash Brothers and Luther Wright and the Wrongs are released domestically. Hayden, a double Juno nominee in '98, has his current album out in America on Badman Recordings, and in Europe through Loose Records. Hawksley Workman, a double Juno winner this year, has just signed an international co-venture deal with Island Records U.K./Universal Canada and has already established himself as a star in France. The Cash Brothers are signed to Rounder for the world and Luther Wright and the Wrongs are signed with EMI/Virgin label Back Porch. Both acts are currently on tour in the U.S.

Melissa Greiner
Melissa has been in the music industry for the past 10 years. She started her own management company where her first client was Subpop, doing their Canadian press. She then went on to work on radio in the U.S. Presently, she works as an artist manager for her company Mel's Rockpile Management. She also works in marketing for a multimedia company and does event management.

Marian Donnelly

Marian is an industry veteran with over twenty-five years in the music business. Born and raised in Regina, Marian worked in Vancouver, Winnipeg and Toronto's music communities as a concert promoter, artist manager, independent record label and music publisher before returning to Regina in 1996 to take the job of Executive Director at SRIA.

Marian was the Co-Chair of FACTOR's National Advisory Board and a founding member of the new Canadian Council of Music Industry Associations. She is also a founding member of the Saskatchewan Cultural Industries Development Council, representing the music and sound recording sector.

While at SRIA, Marian was responsible for overseeing all of the programs, initiatives, funding, advocacy and administration. After six years, Marian left SRIA in August 2002 to work with the Department of Culture, Youth and Recreation. Currently, Marian is General Manager of the Globe Theatre in Regina.

Heather Pollock

Heather Pollock began her music career as an intern at TMP – The Music Publisher. Using the experience gained by her internship, Heather's first full time job was at Pandyamonium/William Tenn Management handling National Distribution, Promotion and Publicity for The Waltons ("Lik My Trakter") and The Barstool Prophets ("Deflowered"). Both acts sold over 8,000 copies of their independent releases before signing world-wide deals with Warner and Polygram respectively.

Heather then returned to her roots as Creative Manager at TMP, where she spent over two years working with such writers as Dean McTaggart, Eddie Schwartz and Ron Hynes. During this time she also co-founded Dirt Music, Canada's first on-line independent distribution company featuring Hayden, The Doughboys, Skaface and hHead.

In 1995, Heather left TMP to work on what became the start of her own artist management company (What? Management - mentioned by Billboard magazine as one of the "Managers to watch in Canada" in October 2000). For the past six years she has been working with Toronto-based singer/songwriter Sarah Slean, managing the release of two independent albums ("Universe" and "Blue Parade", each selling over 7500 copies), several North American tours, signing a unique co-venture with Atlantic Records in the US and Warner Music Canada, and the recording of Sarah's major label debut record "Night Bugs". Also on the roster are Juno-nominated Tory Cassis (True North/Universal) and independent electronic artist Cy Scobie (Spine Productions).

What? Management has also worked with the bluerodeo.com label, helping to facilitate the distribution and radio promotion of Blue Rodeo's "The Days In Between" in the US.

In addition to managing artists, Heather is also involved in placing music in film and television.

Appendix F
Beta Testing Report Summary

Beta-testing results

A total of 19 beta-testers were asked to be involved. From this, we received seven completed evaluation forms returned. It was hoped the others would return theirs, but it's unlikely they'll do that now. We've also received informal comments back from those who have reviewed the online materials and their comments are considered in the following evaluation notes.

Overall:
Almost all thought the information was helpful and, for the most part, complete. There were some good suggestions on what to include in the existing materials, and what other modules would be helpful (such as instrument and performance tips, how to conduct business meetings, more tips for emerging artists, grants for touring, etc.).

Almost all thought the presentation of the information was good (one hated it).

Almost all really liked the design (one hated it - same guy).

Almost all thought the web site was easy to navigate (one hated it – same guy).

Many thought it was very helpful and complete. Most also found the downloadable example files very helpful.

The majority thought there was a nice balance between the information and the number of tips and clips (many thought the clips added a real personal touch—they helped them to relate to the information). One thought there were too many video clips.

Technical:
There were some technical issues. The two most common were not having the right plug-ins (they couldn't play the video or open the example files - even though these same individuals found the Help/Technical area easily where it indicates the importance of the correct plug-ins), and those on dial-up disliked the loading times.

We'll make the notification about the required plug-ins more obvious but won't be able to do much about the loading for those on dial-up. It remains to be an issue with the existing technologies. However, we have modified the length of narration in the Booking The Shows module (reduced it with more on screen reading), this will reduce loading time and increase on screen activities for those on dial-up.

50% said they have no problems and one thought everything was great and that they would pay for further modules.

Payment/value:
Regarding payment, approx. 43% said they thought the $19.95 was good value and that they would take other modules, 29% thought that $14.95 was good value and was interested in taking more modules, leaving the remaining 28% thinking $4.95 or free were better options. One also said that they wouldn't take the modules if they had to pay for them but was interested in taking others if they were free.

Recommend the web site to their friends:
ALL said they would recommend the web site to their friends.

Conclusion:
Things went pretty well. We received some very good suggestions and a number of very positive comments—all will help shape future modules.

Because of the technologies we are using, those using dial up will encounter longer loading times. However, by reducing the narration per screen and increasing the amount of on screen reading and activities, I believe that those on dial up won't be as penalized for using dial up technology. As well, this adjustment won't negatively impact the high speed user. As another option, CD-ROMs of the materials could be made available for those who want to learn off-line (which would eliminate the loading times). Food for thought.

Appendix G
Budget

CMITC Strategy Budget – Training Modules

Total Budget for Professional Development Strategy	**$ 82,894**
Sector Partnerships will provide funding for:	
• Project Administration (content facilitator	$ 18,506
Database coordinator, program coordinator, Administration costs)	$ 2,936
• Project Management	$ 9,000
• Project Consultation (interactive consultation)	$ 2,320
• Testing/Evaluation	$ 2,410
• Web Site Programming/Development	$ 24,097
SUBTOTAL **$ 59,269**	
Additional Expenditures	
• Project Consultation (technical)	$ 800
• Rights/Acquisitions	$ 2,000
• Legal Fees	$ 2,724
• Project Management	$ 400
• Script Writer	$ 2,700
• Content Development	$ 1,190
• Creative Strategy	$ 320
• Art Direction	$ 330
• Graphic Design	$ 6,180
• Photography	$ 250
• Music Production	$ -0-
• Audio Production	$ 2,505
• Film/Video Production	$ 4,226
• Web Site Development (backend database)	$ -0-
• Implementation/Manufacturing	$ -0-
SUBTOTAL	$ 23,625
TOTAL **$ 82,894**	
Funding Partners:	
• Sector Partnerships Program	$ 50,000
• SRIA	$ 19,894
• CHRC	$ 8,000
• Community Works	$ 5,000
TOTAL **$ 82,894**	

Appendix H

Professional Accreditation, Institutional Accreditation and Prior Learning Assessment and Recognition: Recommendations for the CCMIA

The CCMIA has an interesting challenge ahead of them as introduce the online training centre and establish professional certification.

I recommend that the CCMIA

- Establish a partnership with the Human Resources Partnership Dictorate to begin the process creating national standards for different occupations within the music industry, following the tourism model;
- Use the national occupational standards as the basis for the development of a professional certification system for different roles within the industry;
- Broker out the online training programs to accredited institutions, which can grant degrees, certificates, and diplomas. The province of Alberta is advanced in distance education programs and may be the ideal place to start. The province of Saskatchewan may also be an excellent place to start our brokering efforts as well because Saskatchewan Post-Secondary Education and Skills Training is a partner in CCMIA education initiatives; and
- Work with both education institutions as well as professional PLAR practitioners in order to have trained PLAR professionals for the music industry who will be able to effectively manage music industry portfolios.

The following report outlines the initial strategy and the necessary steps that the CCMIA should take in order to achieve its goals of achieving institutional accreditation for the online training centre and professional certification for individuals within the music industry.

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Standards, Accreditation, and PLAR in Canada

Accreditation can be separated into two forms: professional accreditation and institutional accreditation. Professional accreditation seeks to give certification to individuals within the industry who adhere and surpass the standards outlined in the National Occupational Standards. On the other hand, institutional accreditation is a recognized process of validation that is regulated by a professional organization, that confers power upon the institution to award degrees, diplomas or certificates through provincial legislation or regulation. This report outlines the options, necessary steps and challenges that the CCMIA will face during its quest to seek accreditation for the Canadian music industry. PLAR, Prior Learning Assessment and Recognition, has become an important in the educational sector as society moves further to accept life-long learning experiences that exist outside of the traditional options and provide recognition for those experiences.

National Occupational Standards:

The Saskatchewan Tourism Education Council, in conjunction with the Canadian Tourism Human Resource Council, established national occupational standards by using the highly successful model outlined below. It is my recommendation that we use the same method to establish national occupational standards for the music and sound recording industry.

Why National Occupational Standards?
National Occupational Standards, very simply, lead to professional certification. The tourism sector has gained substantial benefits from the introduction of national occupational standards. These include

- Image associated with them: ability and expertise
- Preferential hiring
- Consistently high level of professionals across Canada
- Increased profits
- Improved customer service
- Decreased employee turnover (in this case, it could be likened to the brain drain – people feel less need to travel to the States to gain recognition in the industry)
- Increased morale and professional pride
- Addresses labour shortages and attracts new workers (who may otherwise choose more "traditional" and "respected" career paths.
- Assist and improve labour mobility
- Assist with PLAR (Prior Learning Assessment and Recognition), and
- Recognition for achievements in the industry.

The tourism model does not require that an employee be certified in order to work in the industry. I believe that the music and sound recording industry should adopt the same type of policy.

Because we are not working in an industry that owes the public a high level duty of care, I don't think its necessary to make it a requirement that an employee be certified to work. More importantly, I do not believe that it would be beneficial to have this requirement in the industry. In making certification mandatory, a larger part of the industry is going to resist the change that we are trying to bring about, and it may affect the business of people in the industry who are now forced to go through the certification process. Besides, if we force people into certification (after all these years of not having it), it will be a resentful exercise that no one buys into.

On the other hand, if employees/businesses choose to become certified, then they really want the brand that it represents. Eventually, it will become something that the industry demands (if you wish to be successful) and will essentially become a mandatory step in the process anyway (in order for the individual to successfully compete).

Essential Skills:
When establishing occupational standards, the CCMIA must also ensure that it outlines the essential skills, as defined by Human Resources Development Canada, that are required for each occupation.

The essential skills are:

▪ Reading Text ▪ Document Use ▪ Writing Text ▪ Math (Numeracy) ▪ Oral Communication ▪ Working With Others ▪ Computer Use ▪ Continuous Learning	▪Thinking Skills which includes ▪ Problem Solving ▪ Decision Making ▪ Job Task Planning and Organization ▪ Finding Info ▪Significant Use of Memory

When developing occupational standards, we need to contact the Human Resources Partnership Department. They will not only work with us to provide guidance throughout the process, but they will also provide funding for this project through the Sectoral Partnerships Initiative. They typically only work with sectors (in this case, it would be the entire cultural sector), so we will probably have to make a case for bringing this back to a sub-sector level.

The standards themselves should comprise both of critical skills that are inherent with the occupation as well as other skills that would help to improve quality within the industry. Please see **Appendix 1 and 2** for the Occupational Standards Development process and an abbreviated version of the process.

Professional Accreditation

Once the national occupational standards have been developed, the CCMIA will be in the position to offer professional accreditation throughout Canada. Professional accreditation in Canada is known as certification. Again, the model used by the tourism industry seems to be a fairly standard and successful model to be implemented for the actual professional accreditation process.

Generally, there are three parts to the certification process:
- The exam
- Performance Evaluation, and
- Industry Evaluation

The national exam evaluates the applicant's knowledge of the national occupational standards that have been adopted by the industry. In preparation for the exam, the applicant is issued either the standard and performance evaluation, or a workbook and performance evaluation. The workbook includes scenarios and examples, in addition to the standard to further prepare the applicant for the exam. The exam, itself, should probably be based on a multiple choice marking system in order to facilitate the evaluation process.

The first performance review should be conducted with a manager, supervisor or peer within the industry. This is to ensure that the applicant is meeting all of the requirements outlined in the strategy. It also prepares the applicant for the industry evaluation.

It should be noted that both the national exam must be written and passed, and the performance evaluation must have occurred in order for the applicant to be able to go through the industry evaluation.

The final component of the evaluation process is the Industry evaluation. Essentially, this is a performance review that is conducted by a certified evaluator for the industry. Essentially, this person must be familiar with the standards and behaves like a "secret shopper." Obviously, this will not be applicable for all of the occupation but can be very effective to ensure that people are adopting these practices as part of their actual jobs and not doing it to satisfy the certification process.

I think that recognition should occur at two levels for professional certification. First, the individual should be recognized for the knowledge they gain by reviewing the standards and taking the exam (although no certification is granted). And, obviously, professional certification should be granted to those applicants who complete and pass all three components of the certification process.

Institutional Accreditation

If there is one thing I have learned about the institutional accreditation system in Canada, it is simply that there is no direct accreditation system for Canada. Private vocational schools, publicly funded universities, distance learning education programs and regional colleges have each taken a different route in order to be recognized in Canada as an accredited post-secondary institution. In the case of the Canadian Music Industry Training Centre (CMITC) and the Canada Council of Music Industry Associations (CCMIA), the CMITC should create partnerships with already accredited institutions and offer its programs through their institutions.

Accreditation is defined as "a voluntary, self-regulatory process of evaluation." Therefore, there must be a recognized process of validation that is regulated by a professional regulated body, a government organization or a non-government organization. An accredited institution has the powers to award degrees, certificates, or diplomas through provincial legislation or regulation. Most of these institutions are publicly funded or they have a relationship with a publicly funded institution; however, there are some institutions which do remain privately funded (many of these are private religious vocational schools). All of these institutions are reviewed periodically by the provincial government under which they are governed.

Accreditation has become of fundamental importance as the number of online and distance-training programs have increased over the past number of years, particularly due to the explosion of the Internet and rapid improvements in technology. Because it facilitates mobility between institutions, domestically and internationally, more institutions are seeking accreditation. Accreditation has also become important as the cost of education is rising and more students are seeking the assistance of the Canada Student Loans Program.

The challenge often faced by distance education programs is that if it reaches outside its own jurisdiction, it will only have official standing if the programs are offered through publicly funded, recognized Canadian universities or colleges. In the case of the CMITC, which would be run out of Saskatchewan, that would limit our ability to gain official standing only within the province of Saskatchewan under the Private Vocational Schools Act. Under the Private Vocational Schools Act, the CMITC would still need to have an established physical location. With the primary objective of this program being that all Canadians have access to this program and receive recognized standing through this institution, the

CMITC will have to offer its programs through other recognized institutions. The only other option, although very expensive and unrealistic at this point in development, would be to establish actual, physical institutions in each province or territory within Canada.

Canada Student Loans Program

Very generally, there are some basic requirements that the CMITC is going to have to meet if its students are to be eligible for the Canada Student Loans Program. The program must have been in operation for at least six months. There must be Grade 12 requirements (or the equivalent completion of a high school program). The program has to be designated by the province or territory for Canada Student Loans Program. The student must be enrolled in a program that leads to a certificate, diploma, or a degree; non-credit programs are not eligible for Student Loan funding.

All students must demonstrate financial need and students must be a resident of a province or territory that offers Student Loans Program.

Full-time Students
The program must be twelve weeks in duration (within a fifteen consecutive weeks). Full-time students must be enrolled or be qualified to enroll in at least 60% of a full-time course load. Students with permanent disabilities must be enrolled or be qualified to enroll in at least 40% of a full-time course load. Each course must lead to a program for a specific certificate, diploma or degree.

Part-time Students
Part-time students must be enrolled in 20% - 59% of a full-time course load. Students with permanent disabilities must be enrolled in 20% - 39% of a full-time course load. The applicant must be enrolled in a course that is equivalent in content to a Canada Student Loans Program full-time course. Each course must lead to a program for a specific certificate, diploma or degree.

Requirements for the Educational Institution

The educational institution must be designated by the Canada Student Loans Program. The programs designated by the Canada Student Loans Program must be registered with the provincial authority for education in that particular province. In this case, we would have to be registered with Saskatchewan Post-Secondary Education and Skills Training under the Private Vocational Schools Regulation Act, 1995. The easiest way around this for us would be to offer our programs through educational systems that are already accredited and designated.

However, the basic requirements are that the program/institution must have been in operation for at least 6 months. There must be specific start and end dates (in other words, they want to know program length). A catalogue/calendar of the courses and programs offered, confirmation that the institution is registered with the province, confirmation that the institution is affiliated, and confirmation that the institution is approved by or accredited by a larger group of designated institutions must be included in the application. Confirmation that the institution is a post-secondary institution that offers full-time post-secondary programs must also be included. Finally, the institution must show that it is able to offer a degree, diploma or certificate and that it is registered to do so. Applications to become a designated institution need to be sent to the Post-Secondary Education and Training Skills, Student Financial Assistance Branch.

The CCMIA cannot gain institutional accreditation if it is offering programs that are necessary to receive professional accreditation for the music industry. That being said, programs can be offered which will lead to professional accreditation. For example, courses, which give a better understanding of the

national occupational standards, or courses, which reduce the number of hours that an applicant must actually be working in the field, would be acceptable.

The province of Alberta, and in particular Athabasca University, is one of the leading provinces in distance education. It would be beneficial to establish contacts and relationships with institutions like Athabasca University, the Alberta Distance Education and Training Association and the Alberta Distance Learning Centre.

PLAR – Prior Learning Assessment and Recognition:

PLAR has become a fundamental tool in encouraging and assessing learning, which occurs outside of traditional means. PLAR at its essence involves

- Identification
- Documentation
- Assessment, and
- Recognition of learning (through skills, knowledge and values).

PLAR recognizes training through both formal and informal study:

- Work and life experience
- Training
- Independent study
- Volunteer work
- Travel
- Hobbies
- Family experience, etc.

PLAR may be used towards educational and training program requirements, occupational and/or professional certification, entry into the labour market, and organizational and human resource development.

There are several methods used in the PLAR process including

- Assessment of educational documents
- Portfolio review
- Demonstrations
- Challenge processes (written/oral exams, projects, and assignments)
- Performance evaluations, skill demonstrations, and simulations
- Standardized tests
- And program reviews.

In 1997, the Canadian Labour Force Development Board published 14 minimum standards for the PLAR process. In 1999, the Centre for Curriculum Transfer and Technology also published its own PLAR guidelines

PLAR Practitioner

The role of the PLAR practitioner is to "use learner-focused activities to formatively or summatively assess an individual's prior learning. The PLAR practitioner must use the methods outlined above and meet the goals as established by the Canadian Labour Force Development Board.

In Canada, the work of the PLAR practitioner includes both the work of a PLAR advisor and a PLAR assessor and possibly the PLAR Coordinator and/or PLA Facilitator if that individual is directly involved in the guidance and assessment of individual candidates or groups.

As a basic introduction to the role of a PLAR Practitioner, they

- Help candidate identify relevant learning experiences
- Agree to and review an action plan for the demonstration of prior learning
- Help the candidate prepare past and present evidence for assessment
- Agree to and review an assessment plan
- Assess the candidate
- Judge evidence and provide feedback , and
- Make an assessment decision and provide feedback.

To be recognized as a PLAR training organization, the organization must

- Have management systems and resources to support the PLAR assessment process,
- Provide appropriate learner support during the PLAR assessment process,
- Establish systems for the monitoring and the reviewing of the PLAR assessment records and procedures; and
- Develop appropriate strategies for the marketing of PLAR assessment services to individual learners.

Recommendations for the CCMIA

PLAR is going to play a significant role in our industry as we move towards developing both professional certification and accredited programs of study. The CCMIA will have to act as a significant catalyst in the development of PLAR Practitioners who are specific to the music industry. These practitioners, in early development stages, will primarily work with individuals who are seeking professional certification through the PLAR process, as opposed to reviewing all of the standards and writing the National exam.

In terms of gaining credit towards our online training program, accredited post-secondary University institutions already have PLAR practitioners. However, the CCMIA may have to work with these institutions to develop PLAR practitioners who are experienced in the music industry and will be able to develop portfolios that will allow them to credit towards the certificate, degree and diploma programs that the CCMIA hopes to develop through its online training center.

The regional colleges are also in the early stages of developing PLAR resources and may require assistance with the development of PLAR practitioners within their institutions. Most of this will be stemming from the fact that this will be a brand new program of study in which there won't be a lot of people within the post-secondary institutions who have the expertise required to evaluate portfolios applying for credit. Most of this stems from the fact that this program will be taught online with none of the "professors" actually residing in the institution.

Obviously, if the online center ever becomes an accredited institution on its own, work will have to be done to create PLAR practitioners who work in the industry to evaluate both for professional certification and credit towards our educational programs. There may be a point where the CCMIA may have to establish an arms length organization to become a PLAR training organization, which will provide PLAR practitioner training specific to our industry.

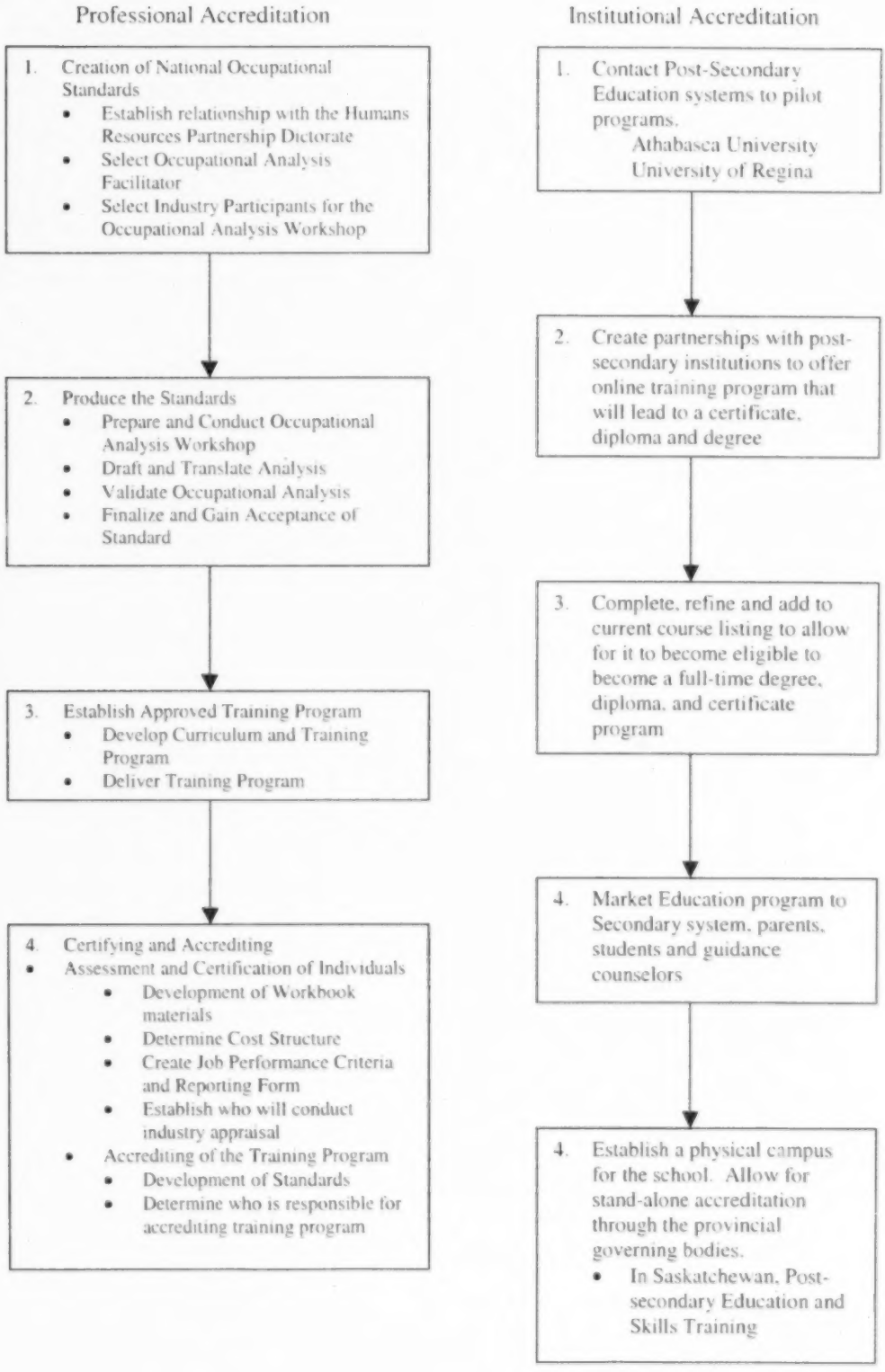
I recommend that the CCMIA work with Saskatchewan Post-Secondary to develop a model for the rest of the provinces to follow. There are several training opportunities, which currently allow for people to become trained PLAR practitioners; however, these are primarily geared towards individuals working within the post-secondary institution.

British Columbia and Ontario have some of the most well developed models for the use of PLAR. It may be beneficial to work through those provinces to achieve a strong strategy for PLAR. That being said, SRIA has an established relationship with Saskatchewan Post-Secondary Education and Skills Training and it may be beneficial to work with that department. Both should be explored.

Conclusion:

The CCMIA should establish national occupational standards in order to offer professional accreditation in our industry. In addition, although there are no formal procedures to recognize strictly distance-training programs, a process of brokering out the careersinmusic.ca programs to regional colleges and/or universities may be a unique partnership, which will allow us to gain recognition for these programs as accredited programs. The important element is that the CCMIA seek to gain accredited recognition for its programs in order offer individuals a career choice that is valuable. Finally, the use of Prior Learning and Assessment recognition is going to become a key element of the CCMIA educational strategy as there are many individuals who are going to seek credit towards educational programs and professional certification through PLAR because of their extensive experience in this industry and lack of professional recognition in the past.

Accreditation Critical Paths


Professional Accreditation
1. Creation of National Occupational Standards
• Establish relationship with the Humans Resources Partnership Dictorate
• Select Occupational Analysis Facilitator
• Select Industry Participants for the Occupational Analysis Workshop
2. Produce the Standards
• Prepare and Conduct Occupational Analysis Workshop
• Draft and Translate Analysis
• Validate Occupational Analysis
• Finalize and Gain Acceptance of Standard
3. Establish Approved Training Program
• Develop Curriculum and Training Program
• Deliver Training Program
4. Certifying and Accrediting
• Assessment and Certification of Individuals
• Development of Workbook materials
• Determine Cost Structure
• Create Job Performance Criteria and Reporting Form
• Establish who will conduct industry appraisal
• Accrediting of the Training Program
• Development of Standards
• Determine who is responsible for accrediting training program
Institutional Accreditation
1. Contact Post-Secondary Education systems to pilot programs.
Athabasca University
University of Regina
2. Create partnerships with post-secondary institutions to offer online training program that will lead to a certificate, diploma and degree
3. Complete, refine and add to current course listing to allow for it to become eligible to become a full-time degree, diploma, and certificate program
4. Market Education program to Secondary system, parents, students and guidance counselors
4. Establish a physical campus for the school. Allow for stand-alone accreditation through the provincial governing bodies.
• In Saskatchewan, Post-secondary Education and Skills Training

Occupational Standards Development

Phase I: Planning the Process

Planning for Standards Development

- Identify human resources needs
- Begin an on-going consultation with Human Resources Partnerships Directorate (HRP) on standards development
- Determine the purpose for standards development
- Identify the industry group or committee members that will lead in the standards process (Standards Development Committee)
- Define the scope of the occupation or skills set
- Investigate appropriate methods for standards development
- Advise and consult with other relevant parties such as provincial regulators, associations, and educators
- Develop the proposal and budget

Selecting an Occupational Analysis Facilitator

- Identify potential standards development facilitators and essential skills analysts
- Request proposals, evaluate proposals and select a facilitator and/or essential skills analyst
- Standards Development Committee enters into a contract with the facilitator specifying responsibilities and deliverables
- HRP may communicate with the facilitator to discuss approaches and methodologies for standards development

Selecting Industry Participants for the Occupational Analysis Workshop

- Select industry practitioners ensuring that:
    - They are current and experienced in their occupation
    - They represent the full range of activities and specialties being considered
    - They include individuals with knowledge and skills in advanced technologies
    - There is national representation from appropriate provincial and territorial regions
    - There is representation from small, medium and large enterprises
- Relevant interest groups should be informed of the workshop and consulted for their advice and names of possible industry participants
- Inform participants and their employers about the occupational analysis workshop process

Phase II: Producing the Standards

Preparing for the Occupational Analysis Workshop

- Organize the logistics of the meeting (including meeting room, audio-visual equipment and other materials, meals, etc.)
- Make travel arrangements and book accommodation for participants

Conducting the Occupational Analysis Workshop

- The facilitator explains:

  - The purpose of the meeting
  - How the standards will be developed
  - The potential uses of the standards
- The facilitator leads the analysis session
- Workshop participants identify the general areas of activity, tasks and sub-tasks which will lead to the development of the skills and knowledge required
- Develop an "Essential Skills" profile i.e. skills found in most occupations such as reading, numeracy and thinking skills
- The facilitator ensures that all information related to the analysis is recorded

Drafting and Translation of the Analysis

- The facilitator organizes information in an approved structure and format
- The draft analysis should be thoroughly edited and proofread[†]
- Provide the Standards Development Committee with the draft analysis for review and approval
- Arrange for translation of document for validation
- Compare English and French documents for accuracy and completeness

[†] It is recommended that professional services be used for editing, proofreading, translating and word processing.

Validating the Occupational Analysis

- Select the validation methodology in consultation with HRP (usually considered during the initial planning phase of the analysis)
- Select the validating group
- Conduct validation survey and/or focus group sessions

  If required for certification/licensing/exams:
  - Rate importance and frequency of performance
  - Identify common core and specialty areas (national scope)
- Compile, analyze and interpret validation results
- Arrange for translation of validation comments
- Incorporate validation comments into the English and French drafts
- Final draft documents can be sent to HRP for review

Finalization and Acceptance of the Standard

- Arrange for professional proofreading and editing of documents
- Compare English and French documents for accuracy and completeness
- Arrange for final word processing of the document to obtain master copies
- Final documents are examined and approved by the Standards Development Committee

Printing and Distribution of the Standard

- Investigate print or electronic publication, warehousing and distribution costs
- Establish distribution list
- Determine number of copies needed
- Provide printer with camera ready copies of standard (English and French) and artwork for cover
- Review printer's copies (i.e. blues) and approve printing run
- Arrange for warehousing and delivery of documents
- Coordinate distribution

Phase III: Establishing Approved Training Program

Developing a Curriculum and Training Program

- Involve the appropriate people in the curriculum development process (for example, curriculum developers/designers, college instructors, industry employers, and employee practitioners)
- Select the Curriculum Development Committee
- Determine client population needs
- Consider delivery mechanisms
- Analyze existing courses
- Consider how learners will be assessed
- Develop a project plan
- Request proposals and issue contract
- Evaluate and/or test the developed material
- Incorporate recommended changes
- Approve the final product

Delivering the Training Program

- Deliver the training program through:
  - Training of industrial trainers
  - Educational institutions
  - Distance learning
  - Self-study

Phase IV: Certifying and Accrediting

Assessment and Certification of Individuals

- Determine who will assess individuals for certification
- Determine the potential for revenue generation from certification
- Consider processes for "prior learning assessment and recognition" (PLAR) and the "grandparenting" of qualified persons
- Develop assessment method for certification
- Promote the certification program
- Assess individuals for certification
- Award certificates
- Maintain registry of certified practitioners

Accrediting the Training Program

- Determine who will be responsible for accrediting the training programs
- Develop criteria for assessing training program
- Evaluate the training program against established criteria
- Review assessments and select programs for accreditation
- Award and publicize accreditation
- Assessing the competency of graduates will provide the ultimate test of the effectiveness of the program

Phase V: Continuous Improvement Loop

Monitoring and Measuring Effectiveness

- Establish performance measures for the standards, training and certification program
- Identify what will be measured and how
- Determine who will monitor the program
- Determine reporting procedures
- Monitor the program